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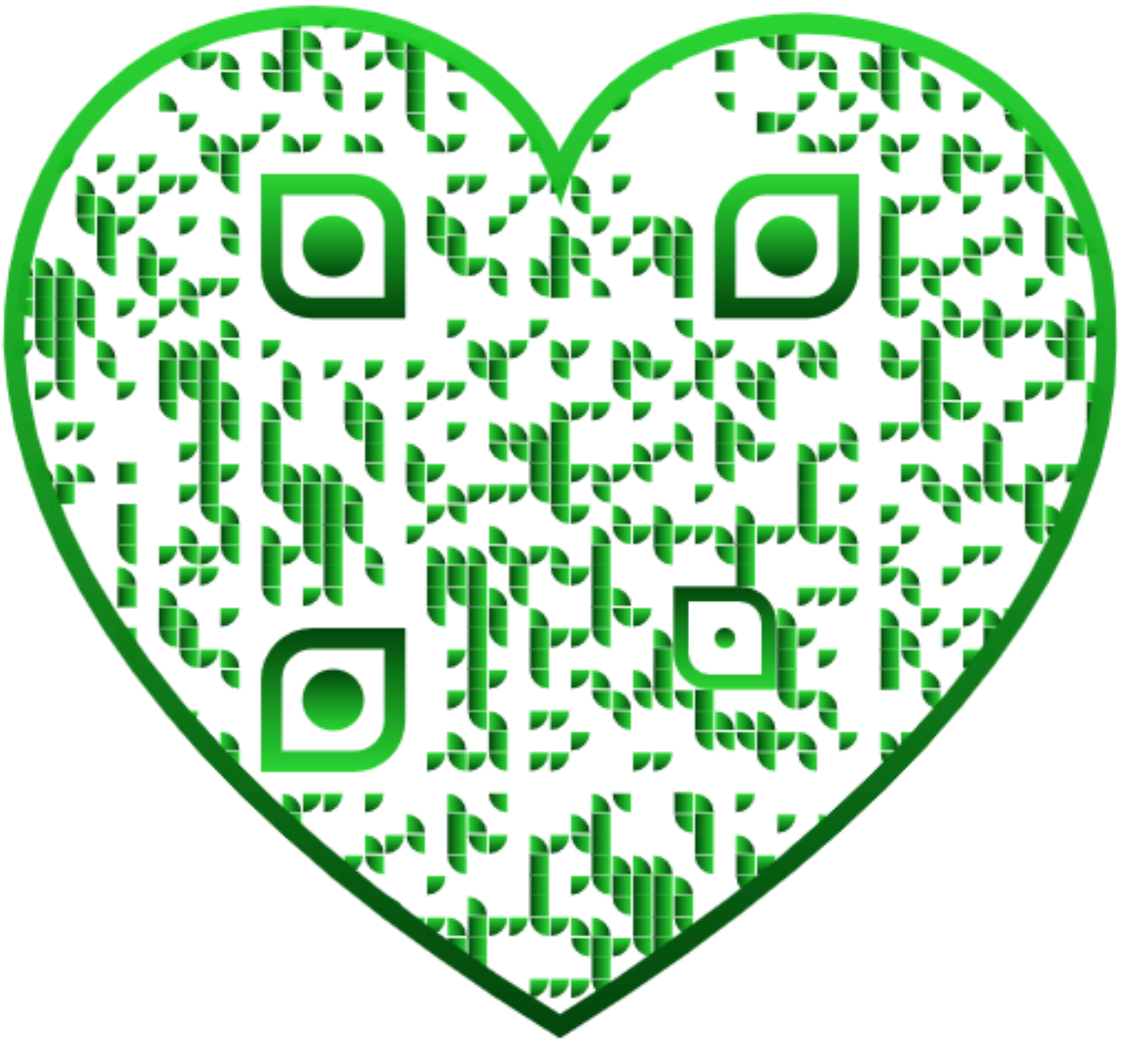

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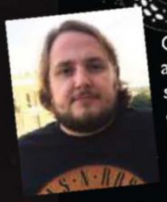

ONE THING'S for sure: you've never heard an Enter Shikari album like this. Definitely not if you and Shikari are perfect strangers, but even those familiar with the past decade's work of Rou, Chris, Rob and Rory haven't ever heard the band in this way. And it's not just in the sound of The Spark that changes are afoot, either. As we find out, the past couple of years have made Rou and the band think twice about everything that's gone into the making of their most ambitious record ever. Check out our exclusive, in-depth cover story over on page 20.

While we're here, a note on Grant Hart, who sadly passed away last week, aged 56. As his Hüsker Dü bandmate Bob Mould said, Grant was a "frighteningly talented" musician, and his influence is immeasurable. You can find our tribute on page 12. Our thoughts are with his friends and family.

SAM

NEWS

ON THE COVER: **Ozzy Osbourne** reflects on **Black Sabbath**'s last-ever gig **(p4)**, while **All Time Low** give us the lowdown on their massive upcoming tour **(p6)**. After that, **The Xcerts** discuss album number four **(p10)**, K! remember **Hüsker Dü** co-founder **Grant Hart (p12)**, and **Trivium** man **Matt Heafy** helps with the clean-up effort in the aftermath of Hurricane Irma **(p17)**. Stay strong, sir.

FEATURES

ON THE COVER: Our favourite rabble-rousers, **Enter Shikari**, return with their boldest – and most beautifully personal – album to date **(p20)**. After that, **The Bronx** reveal the trials and tribulations that shaped their excellent new full-length **(p28)**, and **New Found Glory** reflect on 20 years of pop-punk brilliance **(p38)**.

POSTERS

Ace new snaps of **Don Broco**, **Trent Reznor**, **Neck Deep**, **Marilyn Manson** and more **(p32)**. Make your walls look *looooooovely*.

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ON THE COVER: We head across the pond to watch the mighty **A Day To Remember** rule over Indianapolis **(p44)** and the ever-wonderful **Brian Fallon** rock his hometown of New Jersey **(p46)**. Ireland's finest **Fangclub** also hit Nottingham for another night of grunge goodness **(p47)**.

REVIEWS

Frank Iero joins forces with mega-producer Steve Albini for an ace new …And The Patience EP **(p48)**, while **Sleeping With Sirens** drop their most mature album to date – or is it **(p50)**?

GIGS

Emo veterans **Mayday Parade** prepare to play their renowned debut, A Lesson In Romantics, in full **(p56)**. Oh yes.

ADTR p44

Joshua Woodard did his best to get The Bronx's attention, to no avail

THE BRONX p28

Matt Caughthran didn't get the 'stand up and look serious' memo, then

COVER PHOTO: TOM BARNES **DIGITAL ART:** STEVE HORSFALL
CONTENTS PHOTOS: GRIZZLEE MARTIN, ADAM ELMAKIAS

BIG PICTURE

LET'S GO FUCKING CRAZY!

THIS IS Ozzy Osbourne, onstage at Black Sabbath's last-ever show on February 4 this year, at the Genting Arena in the metal godfathers' hometown of Birmingham. The awesome night was captured for the forthcoming Black Sabbath: The End Of The End concert film, showing in cinemas on September 28.

"It was a weird thing because... it's over!" Ozzy tells K!, looking back at that final show. "And I still can't really accept the fact that it's never gonna happen anymore. I had to really tone myself down on the day, because I started to get a bit emotional up there, you know? It's like burying a relative. I remember thinking, 'This is it – fucking hell!' But it's cool that we filmed it, because that was a really special night."

PHOTO: ROSS HALFIN

The background lights were so hot they slowly set fire to Jack's hair

→ BIG STORY

I FEEL LIKE TOURIN'!

EXCELLENT NEWS ALERT! BALTIMORE POP-PUNKS **ALL TIME LOW** ARE HITTING UK ARENAS TO PLAY SONGS FROM LATEST EFFORT **LAST YOUNG RENEGADE**! AND THEY'RE BRINGING SOME VERY SPECIAL GUESTS ALONG FOR THE PARTY. **ALEX GASKARTH** SPILLS ALL...

IT'S BEEN nearly four months since All Time Low dropped their awesome seventh album Last Young Renegade, and we've had no word of a UK tour to support it. Until now, that is! We're stoked to report the Maryland quartet are coming over in March 2018 (damn, that feels far off…) for a full headline run taking in Glasgow, Cardiff, Birmingham, Manchester and London. Oh, and did we mention they're bringing their buddies Pierce The Veil with them? And not just so Vic Fuentes can perform on A Love Like War – they'll be supporting at every show.

We caught up with frontman Alex Gaskarth – who was spending some downtime at home in LA fending off an impending cold – to talk about the tour, how gratifying the record's reception has been, and how the band will be rounding out 2017 on a glorious nostalgia kick…

HEY, ALEX! BY THE TIME MARCH ROLLS AROUND, IT WILL HAVE BEEN A FULL YEAR SINCE YOU LAST TOURED THE UK – HAVE YOU BEEN ITCHING TO GET BACK OVER HERE?

ALEX GASKARTH (*VOCALS/GUITAR*): "Yeah, we really have. It's no secret that it's always been a special place for us. That last UK tour was a really fun run; we did some smaller rooms and hit a lot of cities that we either hadn't been to before or hadn't been to for years. We had such a great connection with the fans, and I feel that when you hit some of the towns that get left out a lot there's a little bit more excitement in the air. We haven't had the chance to come over there since the new record came out, so I'm excited to play a bulk of it for the people who come along to the shows in March."

"THINGS FEEL PRETTY LIMITLESS FOR US RIGHT NOW!"
ALEX GASKARTH

WORDS: DAN SLESSOR **PHOTOS:** TOM BARNES/GETTY

THIS TIME AROUND YOU'RE HITTING ARENAS – WILL YOU BE BRINGING SOME HEFTY PRODUCTION ALONG WITH YOU?

"Yeah, in big rooms like that you can put on a real show, and they give you the chance to take things to the next level. The last time we did an arena run it was a learning experience, and now we've got that under our belts, so we're going into it with a lot more knowledge and hopefully we'll put together something really cool and special for it."

YOU'RE ACTUALLY PLAYING MAINLAND EUROPE IN OCTOBER – WHY DID YOU DECIDE TO HOLD OFF ON THE UK UNTIL MARCH?

"It came down to timing, and cramming big UK shows in at the end of the European run would have been a bit much. But having already been to the UK this year, we also felt that spacing things out and coming back in much bigger venues would really capitalise on giving people something to look forward to, and really make this UK run its own thing."

YOU'RE BRINGING YOUR OLD TOUR MATES PIERCE THE VEIL OUT WITH YOU – ARE YOU EXCITED TO BE SHARING STAGES WITH THEM AGAIN?

"Yeah, I really am. They're some of our best friends from the touring world, and when we did the co-headliner in the States [in 2013] it was kind of an incredible discovery. We didn't totally know that it would work at the time, though it's since become very apparent that we share a lot of fans. The combination of the two of us together will be something that makes for a really good night."

AND MAYBE MAKE FOR SOME MESSY AFTER PARTIES TOO...?

"We'll see! Those guys like to hang, and they bring out the worst in us!"

GIVEN ITS DIFFERENT SOUND TO YOUR PREVIOUS RELEASES, WERE YOU AT ALL NERVOUS AS TO HOW THE SONGS FROM LAST YOUNG RENEGADE WOULD WORK LIVE?

"I wasn't so much nervous, but it's definitely been a learning curve. We not only had to figure out how the songs would fit in with our older material, but it was also about getting the sounds right. We experimented with a lot of sounds, and it's one thing to do that in a studio where you can play around and tweak things until you get it right, but bringing it into the live setting you have to adapt and refine those techniques and find the way to do that every night – and have it not go wrong (*laughs*)! At this point we're playing two hours, so it's a *lot* of songs, and we're trying to span our seven albums and have something from all of them in there."

HAVE ANY FAN-FAVOURITES EMERGED?

"Yeah, one that I didn't fully expect was Drugs & Candy, and we've actually been encoring with it. We never pushed it as a single and it's fun when a song just has a natural connection with people."

ARE THERE ANY SONGS THAT MIGHT SEE THEIR LIVE DEBUT WHEN YOU MAKE IT OVER HERE?

"I'm not entirely sure, since it's a way off yet, but it could be fun to maybe start playing some of the deeper cuts. Afterglow and Ground Control come to mind, which I think will translate really well to the live setting."

DOES THE OVERWHELMINGLY POSITIVE RECEPTION LAST YOUNG RENEGADE RECEIVED FROM BOTH FANS AND CRITICS MEAN A LOT TO YOU?

"Yeah, it really does. In this day and age we're living very much in a 'knee-jerk society', and things come out and it almost seems like people *want* to hate things, for some reason, and so it's always a little scary when you put out anything new. If people don't like our music then that's going to send us back to the drawing board, but it's cool that people were ready to see us make some changes, and to see us grow dynamically as musicians. It means a lot that people were so accepting of it. Having spent that much time on it that makes it all the more gratifying."

WILL YOU BE RELEASING ANY MORE SINGLES OR VIDEOS FROM THE RECORD?

"There was already a lyric video, but we've been working on a video for Good Times, and I think there's still some stories left to tell [on the record]. As I've said before, this record feels very visual to me, and I think the more videos we do for these songs the more people can really wrap their heads around it, and I think there'll be one or two more, for sure."

SINCE THE RECORD DROPPED HAVE YOU BEEN ABLE TO STEP BACK FROM THE CREATIVE SIDE OF THINGS AND FOCUS ON PLAYING SHOWS, OR DO YOU ALREADY HAVE NEW MATERIAL IN THE WORKS?

"More so than ever I've actually tried to keep the writing chops going. Whether it's for All Time Low or outside projects, I couldn't say, but I'm keeping the creative spark there. It's been fun and we have cool ideas kicking around, and what I like about where we're at with the band right now is it feels like anything goes. Things feel pretty limitless in terms of directions we can take, which is fun from a creative, experimental standpoint."

AND HAVE YOU BEEN EXPERIMENTING WITH THAT WRITING MUCH?

"Oh yeah! Just yesterday I wrote a song that sounds like Genesis (*laughs*)! Who knows what it'll be for – but it was a good time!"

YOU'VE THREE SOLD-OUT SHOWS IN NEW JERSEY IN DECEMBER WHERE YOU'LL BE PLAYING SO WRONG, IT'S RIGHT IN ITS ENTIRETY TO CELEBRATE THE 10TH ANNIVERSARY – IS THAT A NICE WAY TO ROUND OUT THE YEAR?

"Yeah, it'll be fun going from pushing hard with the new material to stepping back and falling into something that came out 10 years ago. We had a feeling [the shows] were going to do well so we only announced one initially but we secretly had two more in the wings if we needed them! It turns out we did, so that's awesome, and I think it'll make for an amazing little weekend."

One person here was taking guitar playing more seriously than the other

For ***All Time Low's*** *UK tour dates, see the* ***Gig Guide***

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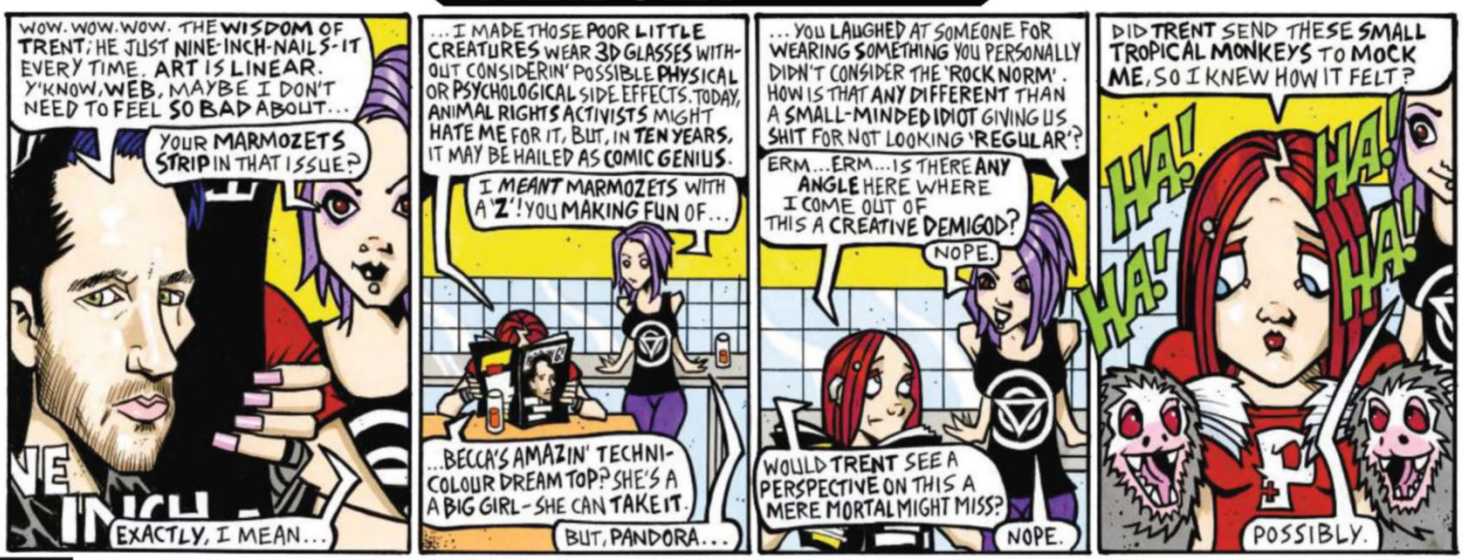

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RETURN OF THE MAC

MURRAY MACLEOD IS THE MOST UNDERRATED SONGWRITER IN ALL OF BRITISH ROCK. THANKFULLY, **THE XCERTS**' '80S-TASTIC NEW ALBUM LOOKS TO SET THAT RIGHT…

AFTER WHAT feels like an eternity, The Xcerts are set to release their fourth album, Hold On To Your Heart, early next year.

A lot has happened since the band released the brilliant There Is Only You in 2014. Frontman Murray Macleod dragged himself through the ugly wreckage of a broken relationship and came to terms with the death of his grandmother, while as a band, they grieved the loss of a close friend to cancer. So, while the album understandably offers its share of sombre moments, songs like Feels Like Falling In Love, We Are Gonna Live, Daydream and the album's title-track bubble and throb with the influence of songwriting masters Bruce Springsteen, Cheap Trick and Tom Petty. The result? A glorious album that worships an old decade and deserves your attention come January 19.

2018 is a way off yet, so we picked the brains of Murray in order to find out what to expect from Hold On To Your Heart in six bite-sized morsels…

IT WAS WRITTEN AFTER AN AWFUL BREAK-UP

"I haven't had too many break-ups, but I can tell you this was a *Hollywood* break-up; it was dragged out and it wasn't easy for either of us. We were living together at the time, so saying goodbye to your best friend, then saying goodbye to your home, was pretty impactful. I was in a pretty bad place. For a few months, I was genuinely scared of playing my guitar because I worried that I wouldn't find any joy in it. I needed a little break, but as soon as I started, I didn't stop writing. We could have done a double album."

…BUT IT SOUNDS MORE HOPEFUL THAN YOU MIGHT THINK

"It wasn't a conscious decision to write positive lyrics. I just wrote clearly, simply and honestly about what I had experienced in my life, and when listening back to the songs I realised that the words I had penned were willing me to get better. I guess deep down in my subconscious, every part of me was fighting to find light again, even if I was unaware of it at the time. I was aware of making sure there was light at the end of the tunnel in each song, as I want the overall feeling of the record to be uplifting. Life at times is a battle of light vs. dark, and I wanted to express that with the words. The whole meaning behind Hold On To Your Heart is for people to know they are worth more than the pain they are going through."

THE ALBUM WAS WRITTEN IN A 'MANSION'

"After the break-up, I moved to the 'mansion'. It was advertised as a studio flat – which it technically was – and it had one room, a kitchenette, my bed and a bathroom. It was horrible and it looked out onto the back of a really bleak church in Brighton. There was black mould on the walls, and my mum was so upset I was in that place. I live with Ali Dean of Architects now. It's much nicer – and there's no black mould!"

IT HAS A SPECIAL GUEST APPEARANCE

"Our friend Will Gardner from Black Peaks is on two songs playing saxophone, which is super-cool. He's such a freakishly talented guy, and he can really shred on the saxophone. I couldn't believe it! We needed him to play like Clarence [Clemons] from Bruce Springsteen's E Street Band. He came in, we discussed what we needed, and he nailed it!"

AN '80S LEGEND CO-PRODUCED THE ALBUM

"One of our producers is Gary Clark, who was the singer of Danny Wilson, a Scottish band who released [1988 Top Three single] Mary's Prayer. It's such a good song! He co-produced the record and plays keys on it as well. One evening, his friend joined us for dinner and it turned out to be Gregor [Philp], who's the guitarist in Deacon Blue. I was like, 'Oh my God!' and said we should support them. I'm just trying to get in with Scottish '80s bands, really."

THE ALBUM COVER IS A NOD TO THE '80S AS WELL

"There are so many classic albums that we love that have the whole band on the cover, like a candid shot, and that's that. But it proved to be a lot trickier than we thought. There's a nod to a big '80s band – INXS – and their album Kick. We were referencing Springsteen, Tom Petty, The Replacements, and once INXS were mentioned, we thought we could do something like that. Is there anyone skateboarding on our cover? No, it would have been too close to the bone and we might have had a letter through the mail summoning us to court!"

HOLD ON TO YOUR HEART IS RELEASED ON JANUARY 19 VIA RAYGUN. THE XCERTS TOUR THE UK IN SEPTEMBER AND OCTOBER – SEE THE GIG GUIDE

The shop only had two denim jackets in stock, clearly

The Xcerts: rock's most agile band

WORDS: SIMON YOUNG

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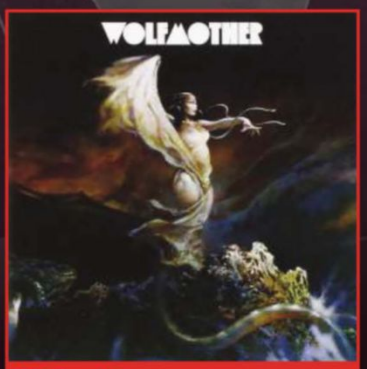

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GRANT HART

1961 – 2017

K!'S STEVIE CHICK PAYS TRIBUTE TO THE DRUMMER AND CO-SONGWRITER OF **HÜSKER DÜ**, WHO LOST HIS BATTLE WITH CANCER LAST WEEK, AGED 56

→ THE FEED

"GRANT WAS A FRIGHTENINGLY TALENTED MUSICIAN"

BOB MOULD

PHOTO: ALAMY

Grant photographed in 2009

IT'S 1991, and in the wake of Nevermind's phenomenal success, Nirvana's Krist Novoselic placed his band in a lineage of blistering punk rock, graced by melody and powered by intelligent angst. "It's been done before," Krist shrugged. "Hüsker Dü did it."

Perhaps the most influential and important American underground band of the '80s, Hüsker Dü's roots lay in hardcore punk – they were signed to Black Flag's SST label, their earliest work outpaced even Bad Brains for simple speedy thrills – but their future lay in melding that kinetic power with a great songwriting sensibility, forging a heavy punk-pop sound that's still remarkable, 30 years after their split.

The Minnesotan group's impressive output was driven by the creative rivalry between the group's two singers – guitarist Bob Mould and drummer Grant Hart – who pushed each other to ridiculous heights over six albums released in four short years.

Records like the anthemic New Day Rising and their wracked concept album Zen Arcade – a stunning double-album recorded in a single weekend, and on a shoestring budget, chronicling the turbulent misadventures of a homeless teenage punk – pioneered a new depth for punk rock, ditching the violence and sloganeering of their more nihilistic or politicised kin for vulnerability, anxiety and emotional honesty. Often seen as the group's leader, Bob Mould's output was perhaps more consistent. But, on his game, no-one could equal the mercurial Grant, gilding the grisly tale of a prostitute's fatal overdose with bittersweet melodic gold on Pink Turns To Blue, translating a dark, destructive relationship into searing catharsis on Girl Who Lives On Heaven Hill, or penning one of the sharpest, most honest post-break-up songs in the form of Don't Want To Know If You Are Lonely.

Grant's struggles with heroin addiction foreshadowed Hüsker Dü's acrimonious split, and while Bob Mould triumphed post-Dü, both solo and with his power-trio Sugar, the drummer's subsequent path was trickier. His post-Dü group Nova Mob were sidelined by a terrible car accident; his solo career a fitful, often obscure thing. But his brilliance as a songwriter never left him. As Bob Mould himself wrote in a statement last week, "Grant was a gifted visual artist, a wonderful story teller, and a frighteningly talented musician."

Grant Hart's influence can be heard in Nirvana, of course – Dave Grohl said of Zen Arcade, "These guys are geniuses, you know?" – but also in any group since who've found punk rock's searing volume and velocity the perfect platform for exorcising emotional demons, and no bar to penning the sweetest, most heartbreaking tunes. As Washington grunge-pop group The Posies sang on their tribute song Grant Hart, in 1996, '*Nervous children making millions: you owe it all to him.*'

The thoughts of everyone at Kerrang! are with Grant's family and friends at this time.

Hüsker Dü (from L – R:) Greg Norton, Grant Hart, Bob Mould

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NEW BAND

THE GOSPEL YOUTH

FOR FANS OF: FALL OUT BOY, DEAF HAVANA

WHAT'S THIS? A BLOODY CHURCH BAND?

Not quite… the South Coast quartet's name comes from 1997 animated musical Hercules. "My tremendous love for Disney definitely gave me the idea," says frontman Sam Little, "but [it also signifies] the stuff we write about. It's our stories and our experiences laid out for people to take from it what they will. The 'youth' part is somewhat ironic, though (*laughs*)." The epithet also hints at the singer's vocal style – gospel – although the YouTube commenting community will describe him as sounding *just* like Patrick Stump and/or Brendon Urie. "As much as I used to hate that, I take it as a compliment now. Both those dudes can fucking sing! And their bands did extremely well… I'd love to do a track with Jay-Z [like Fall Out Boy's Thriller]."

WHAT TUNES DO THEY HAVE THAT JAY CAN JUMP IN ON?

Well, in July the pop-rockers dropped their debut album Always Lose, which catalogues "the highs and lows of life; death, love, loss, hope and everything in-between." "It's kinda symbolic of when you have those bad days and think you can't take anymore," says Sam. "But there's always a reason to keep going." The title was also inspired by the constant stream of bad luck the band have, like when they were on Warped Tour this summer and lost $200 of merch to an Atlanta storm.

> ***"WE SING ABOUT THE HIGHS AND LOWS OF LIFE"***

ER, THAT SUCKS… HOW WAS WARPED TOUR OTHERWISE?

"Long and hot," winces Sam. "After 56 days of driving ourselves and sleeping in a small van we learnt a lot about ourselves, and we're definitely a stronger team because of it." There were plenty of fun times, too, like when the quartet went jet-ski riding with Boston Manor, Trophy Eyes and Creeper. "We filled an inflatable boat with beer and floated down the river," recalls the singer. "I still can't believe we went an entire summer without being sunburnt or dying."

SO APART FROM CONTINUING TO STAY ALIVE, WHAT'S NEXT?

TGY are currently on tour with pop-punks Milestones, and also have "some big things in the works for next year that you definitely don't wanna miss." And after that? Just continuing to tick things off their band bucket list – the first item of which was spotting their CD in hmv. "We all had a little moment when we saw it," grins Sam. "Reading & Leeds is on the list, but we're pretty content with whatever happens. We never thought anyone would even pay attention when we released our first song, so to be here now is already crazy enough."

WHAT YOU NEED TO KNOW

WHAT: Soulful pop-rockers dishing up "sadness and sassiness".
HEAR: New album Always Lose. You know where to get it…
MORE INFO: Facebook.com/thegospelyouth
CHECK OUT: The video for standout track Your Love Was A Cancer, filmed on Warped Tour. That song is *excellent*.

(L – R:) Julian Bowen (guitar), Sam Little (vocals), Kev Deverick (guitar), Kurtis Maiden (drums)

WORDS: JENNYFER J. WALKER

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KERRANG! ROCK CHART

EVEN **GREEN DAY** AND **FOO FIGHTERS** AREN'T ENOUGH TO BEAT THE SHEER POWER OF **ARCHITECTS**...

	WEEKS ON CHART	HIGHEST POSITION	ARTIST	TITLE
1	2	1	ARCHITECTS	DOOMSDAY
2	4	1	MARMOZETS	PLAY
3	2	3	NECK DEEP	DON'T WAIT (FEAT. SAM CARTER)
4	5	1	ENTER SHIKARI	LIVE OUTSIDE
5	1	5	GREEN DAY	TOO DUMB TO DIE
6	3	2	WHILE SHE SLEEPS	STEAL THE SUN
7	3	7	PVRIS	NOLA 1
8	4	1	BRAND NEW	CAN'T GET IT OUT
9	1	9	FOO FIGHTERS	THE LINE
10	5	6	WATERPARKS	21 QUESTIONS
11	2	3	QUEENS OF THE STONE AGE	FEET DON'T FAIL ME
12	2	7	MILK TEETH	FIGHT SKIRT
13	1	13	THE USED	OVER AND OVER AGAIN
14	3	14	WITH CONFIDENCE	HERE FOR NOTHING
15	1	15	AVENGED SEVENFOLD	AS TEARS GO BY
16	4	7	WEEZER	MEXICAN FENDER
17	2	13	GOOD CHARLOTTE	WAR
18	3	5	THE DARKNESS	SOLID GOLD
19	3	11	ROAM	PLAYING FICTION
20	1	20	ELECTRIC WIZARD	SEE YOU IN HELL

STAFF PICK!

MEXICAN FENDER, WEEZER

BOB FOSTER, DIGITAL EDITOR

"I feel like this is the first song by a major band to feature a reference to someone getting their '*10,000 steps*' in. But, you can't deny it, it's a cracking tune."

DID YOU KNOW?

SEE YOU IN HELL, ELECTRIC WIZARD

The new single from Britain's doomiest band is lifted from their upcoming new album, Wizard Bloody Wizard. Which, of course, is very similar to a certain Black Sabbath album – you know the one. Anyway, the band are back on fine form delivering one of the most crushing songs of 2017...

INSIDE THE SONG...

BECKY BLOMFIELD, MILK TEETH

BECKY, TELL US A BIT ABOUT YOUR LATEST TUNE, FIGHT SKIRT...

"It's an angry song I wrote while I was sat next to the person it's actually about on a very long drive after our lives were put at risk in someone else's hands. I was sick of hearing their apathetic bullshit when they didn't know what it was to be in the real world and to really be fending for yourself. It's a highlight to play live, as people go crazy."

DID YOU KNOW?

AS TEARS GO BY, AVENGED SEVENFOLD

Yep, A7X have given us another cover. This time it's by The Rolling Stones, and to keep in the theme of the 1960s they've added in the sounds of a sitar. It sounds pretty damn groovy, maaaaaaaan.

STAFF PICK!

TOO DUMB TO DIE, GREEN DAY

EMILY CARTER, PRODUCTION EDITOR

"Even if Billie Joe Armstrong confusingly confesses '*I feel like a cello*' here, this is *massive*. Green Day continue to be the best band in the world. End of."

STAFF PICK!

DOOMSDAY, ARCHITECTS

JAMES HICKIE, WRITER

"There can surely be no better testament to Architects' resilience – and brilliance – than Doomsday, the Brighton titans' first offering post-AOGHAU, and a song originally worked on by late guitarist Tom Searle. The powerful backstory of its creation is matched only by the brilliance of its execution: an epic rush of swirling guitars, pounding drums and typically magnificent vocals from Sam Carter. For all the weight of the music, for obvious reasons, it's hearing the frontman utter the words '*They say the good die young*' that holds the most power."

INSIDE THE SONG...

INIGO DEL CARMEN, WITH CONFIDENCE

WHAT'S HERE FOR NOTHING ABOUT, THEN?

"It was inspired by a time when someone close to me was demanding my happiness while I was mourning the death of my best friend. It was a point in my life where I was in a really bad place and trying to figure out what I could have done differently as a friend. It was difficult to balance those emotions while trying to hold together a relationship that demands so much."

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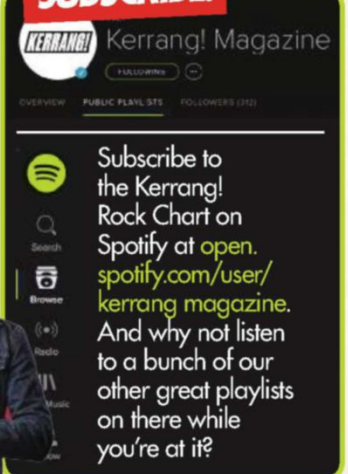

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STAFF PICK!

THE LINE, FOO FIGHTERS

JAMES HINGLE, LISTINGS EDITOR

"The latest Foos track is yet another belter from their new album, Concrete And Gold. It might be their best yet."

AFTER THE STORM

WITH FLORIDA RECOVERING FROM THE IMPACT OF **HURRICANE IRMA**, SUNSHINE STATE NATIVE **MATT HEAFY** OF **TRIVIUM** CHECKS IN AS THE CLEAN-UP OPERATION BEGINS…

Matt helps with the big clean up (main and below); the Trivium man's house boarded up against the storm (top)

INTERVIEW: JAMES HINGLE

"I WAS around for Hurricane Andrew – the last terrible hurricane in Florida – in 1992, but I was young, so don't really remember the preparations. This time around, Paolo [Gregoletto, Trivium bassist] and I were on a press trip, watching footage of what was happening in Houston [with Hurricane Harvey]. Then we saw Hurricane Irma brewing. My wife and I got to Florida, and we went to the grocery store to stock up. I'm not really an outdoors kind of guy, so I had to learn those skills from friends. We ordered a generator online that uses propane so we could run our fridge and AC – you can't live in Florida without AC!

"Gasoline soon started running out, and generators sold out across Florida. Generators aren't cheap – like, $1,500 a pop – but we thought, 'We're okay, we ordered one.' When we rang to check the status, they'd cancelled our order. We were freaking out. A friend told us about this industrial supply company, and I found one an hour-and-a-half away, so woke up early the next day to get one.

"The day before the storm it was going to be a Category 5. A Category 1 hurricane that came into Florida once really fucked up the state, so considering how bad a Category 1 was, 5 is the *apocalypse*. When hurricane night came, we had gasoline in cans prepped, propane prepped, plus water and food for at least two weeks. We lost power around 7:15pm. The storm was like something out of a movie; the winds were terrifying.

"Luckily my in-laws have power and we've been going there. Their house is good but their neighbourhood is fucked, with trees ripped out of the ground. I've heard stories about people fighting over groceries, but also heard about people giving up their generator for someone whose dad needed a respirator.

"We've all been helping each other out, moving trees from the street, and offering stuff to others if they don't have it. That's what I like to see in this neighbourhood. It was good to know that I can prepare for something like this – that in a time of disaster I can keep my family safe."

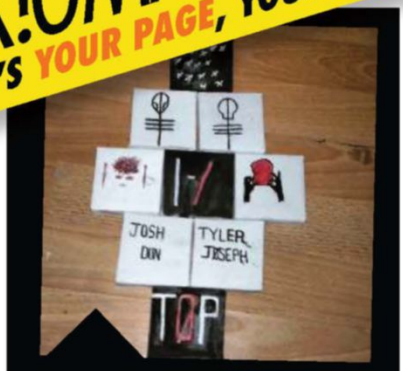
"THE STORM WAS LIKE SOMETHING OUT OF A MOVIE"

MATT HEAFY

To help with the hurricane relief efforts, see ***Redcross.org***

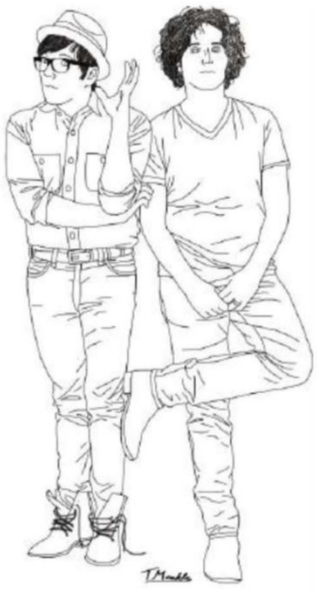
K!OMMUNITY

IT'S YOUR PAGE, YOUR LIFE!



TILE IN MY HEART

"Meh," says @i_dun_care_what_u_think_. Less of the 'meh', please – these are rad! And how are we going to relentlessly bug Tyler and Josh to hurry up on a new TØP record with such a lack of enthusiasm? Come on…



GRAND THEFT ART-UMN

Here's @T_Meekle's artwork of Fall Out Boy chaps Patrick Stump and Joe Trohman. Patrick looks SO done with Joe's shit. Seriously, what did he do? This is going to plague us forever.

WINNER!

MODERN GRINNING

"This pic of me and Frank Carter is one of my faves," says @blameACD. "Met him twice now and he's a top guy. I'm a big fan of all the Franks." As are we, dude, as are we. Your picture warmed our hearts, so you've won tickets to see Good Charlotte – email Feedback@kerrang.com to claim your prize! There probably won't be any Franks there, but you'll have a blast nonetheless. We promise.

SATCHEL, WE'RE GOIN' DOWN

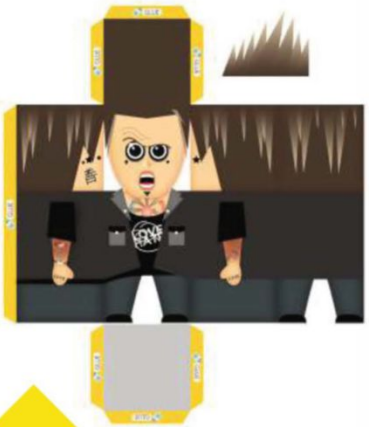
"My school bag!" states @MorganLiindsay, proudly. "Probably the best bag in school." Aside from the Slytherin patch, we agree. We all know Fall Out Boy, My Chemical Romance and Panic! At The Disco would be noble Gryffindors.

FRNKIERO ANDTHE SELFIE-BRATION

"I met Frank Iero in February and it was the greatest day of my life," reveals @holly__duke. Awww! We can't even poke fun at this, because it's a lovely snap and we're very happy for you. You win this round, Holly…

FROM THEM, THROUGH FLASH, TO YOU

"Madina Lake always make time," says @_ShutUpLuke. Luke, your Kommunity entry this week has presented us with a head-scratchingly bothersome question. How can the Chicago rockers possibly create time – are they some sort of wizards? Or do they have their own version of Bernard's Watch? Sigh, we miss that show. Anyway, as long as your username doesn't prevent you getting back in touch, let us know.



THE PARAMOUR SCISSORS

Here's @chaosblank's 3D paper version of Papa Roach dude Jacoby Shaddix. "The hair needs to be cut out separately and glued to the front of the head!" he explains. Idea: make loads of hairpieces you can change between paper-people. Hilarity will ensue.

BEAM OF ME

"I met my favourite band, Holding Absence," says **Rianna**. *"It means a lot to me that I actually got to meet them!" We like how most of you are pointing out that there are only two members of the band in the photo, sort of like an extremely basic band version of Inception. But sort of not, too. Yeah, that…*

FACE IN THE CROWD

IS THIS YOU?

FESTIVAL: Reading
WHEN: 25 – 27.08.17
WHERE: Richfield Avenue

■ YOU KNOW what we're lacking, being a magazine with no ability to consume nutrients and all? Potassium. We're very grateful, then, for you, good sir. And we'd like to reward you. So email us on Feedback@kerrang.com with a pic of your ticket and a photo of yourself – ***BECAUSE YOU'VE WON YOURSELF A PAIR OF TICKETS TO SEE IN HEARTS WAKE!***

THIS IS(N'T) A WASTELAND

"These are my amazing bedroom walls covered with posters from your magazine," reveals **Caitlin**. *That's a LOT of damn good bands right there, Caitlin. Shout-out to super-smiley Vic Fuentes here. We bet you don't even need a mirror in your room – you can probably see your own reflection in his ridiculously bright grin.*

THE SHADOW SMILE

"Got to meet Andy Black last year at Fanboy Expo," exclaims a very happy **@Odd_Love01**. *So THIS is why there's no new Black Veil Brides album yet, huh? Andy's just parading around conventions looking all cool with his hat on backwards. Hmm.*

NEXT WEEK

WIN!

A SIGNED PROPHETS OF RAGE GUITAR + DRUMHEAD!

If you want to get your paws on a killer POR signed guitar and drumhead, then pay attention. What we'd like to see this week is: 1) A recreation of our Enter Shikari cover, made out of cheese – halloumi preferably, but anything else would be fine, too. 2) A selfie with your favourite band where one of you is drinking a Pumpkin Spice Latte (HI, AUTUMN!). 3) A picture of some beetroot that looks like Corey Taylor. Good luck! And don't forget Prophets Of Rage return to London in November – see the Gig Guide!

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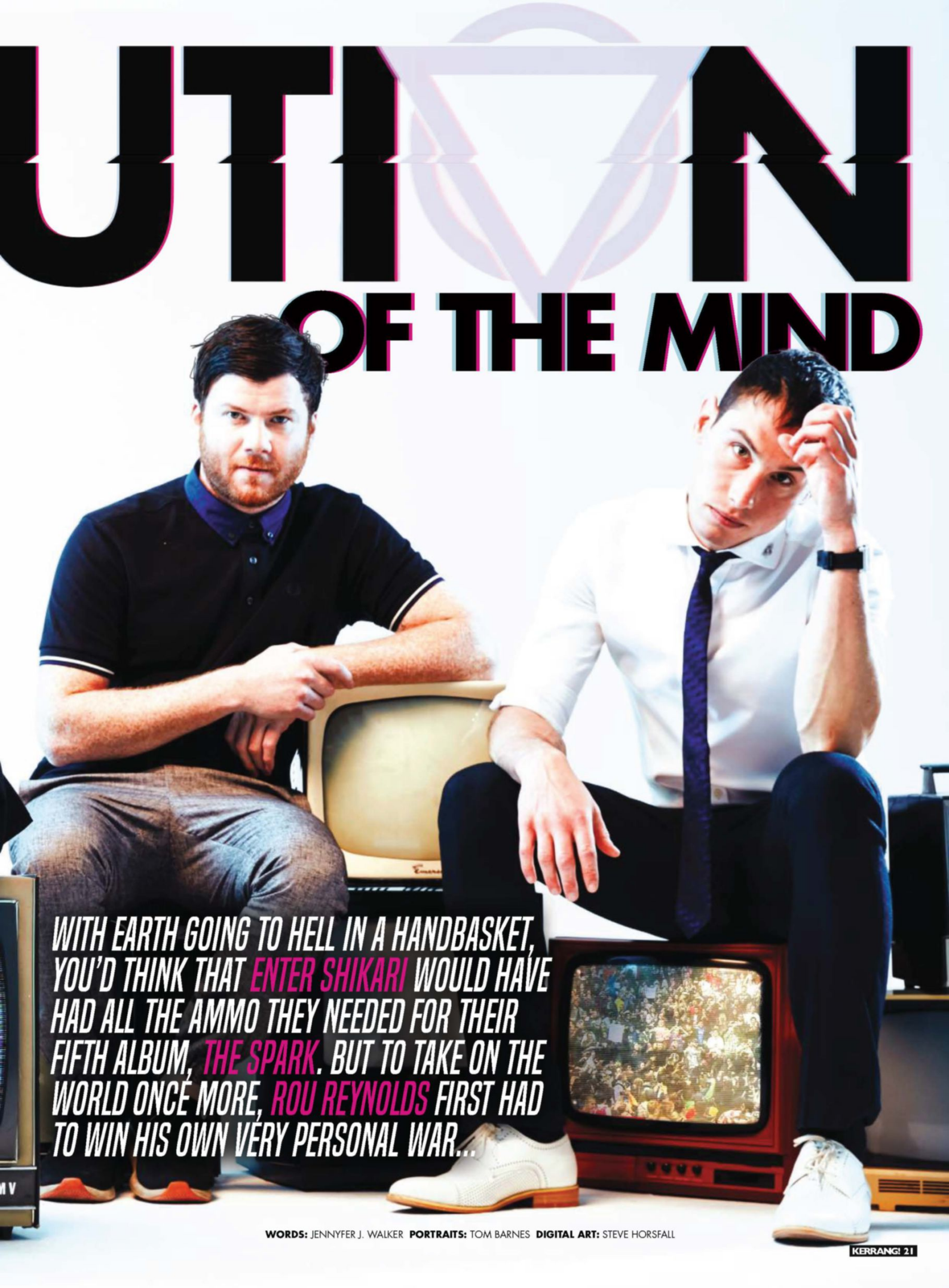
REVOL

COVER FEATURE

UTION OF THE MIND



WITH EARTH GOING TO HELL IN A HANDBASKET, YOU'D THINK THAT ENTER SHIKARI WOULD HAVE HAD ALL THE AMMO THEY NEEDED FOR THEIR FIFTH ALBUM, THE SPARK. BUT TO TAKE ON THE WORLD ONCE MORE, ROU REYNOLDS FIRST HAD TO WIN HIS OWN VERY PERSONAL WAR...

WORDS: JENNYFER J. WALKER **PORTRAITS:** TOM BARNES **DIGITAL ART:** STEVE HORSFALL

For the first time since he was 10 years old, Rou Reynolds is preparing to board a pedalo. We've come to The Serpentine, a peaceful lake at the south end of London's Hyde Park, on an overcast and windy Wednesday afternoon to talk about Enter Shikari's new album, The Spark, released this week. Such a setting was chosen to enable us to partake in a spot of *Shinrin-Yoku*, the name given to the Japanese practice of 'forest bathing', and also one of the many fine cuts on the Hertfordshire band's fifth album.

It's been scientifically proven that a relaxed stroll through a setting of plush greenery can reduce stress and blood pressure, improve mood and sleep, and increase both energy levels and the capacity to concentrate. In the middle of a promotional campaign befitting a band with such long-standing popularity, this is something Rou needs. The 31-year-old frontman has come directly from a photographic studio, where he posed for the pictures that partner this piece, still wearing his stage suit and tie. After messing about on the water, he'll head to the band's merchandise warehouse in Stevenage to sign more than 4,000 pre-orders of The Spark.

An employee at the boating lake approaches and offers Rou a life jacket. This proposal is politely declined.

"It fits the album's aesthetic – this is perfect!" he exclaims of the boat's blue paint job, which mirrors the artwork's background colour. He chucks his grey backpack on the passenger seat in front and positions his shiny black brogues on the pedals, pushing his right foot forward. As the paddle-wheel whirs into action, Rou takes control of the vessel's steering and before you can say "man overboard", he's off.

Once in the middle of the lake we stop and float, taking in the serene surroundings. Enormous holm oak, weeping willow and wild cherry trees line the perimeter of the lake. Joggers run along in their pairs. A white dog cautiously approaches a gaggle of geese at the water's edge. We're in the middle of Europe's most hectic city, yet the only sounds audible are geese honking and ripples gently lapping against the side of the boat.

This would be the perfect setting for a date, were it not for the fact that after splitting with his girlfriend of seven years, Rou is currently single. While he's feeling chipper about his solo status now, the break-up was one of three major factors that contributed to the worst period of his entire life, a triumvirate that weigh heavily on the shoulders of The Spark.

Despite the split taking place in November, Rou says the couple knew the relationship had run its course long before that. "We were together for seven years," he says, adjusting his serial-killer specs, his hair blowing every which way in the wind, "and immediately before that I was in a relationship of seven years with someone else. So the fear of being alone was just *so intense*. And it's weird, because now it's the new normality, and it doesn't bother me at all. But at the time I was like…"

His face pretends to cry, his voice a comic wail.

"'I'm never gonna find anyone! I'm so alone!'"

Yet in navigating single life, Rou has realised that when a relationship ends you *don't* just fall apart, and you *can* survive without the emotional support of a significant other. He sums up that sentiment in The Spark's stand-out lyric, on Airfield: '*When the wind's against you, remember this insight: That's the optimal condition for birds to take flight.*'

"When you're wrapped up in something, and you're in this *hole* of emotion it's hard to get perspective [on a difficult situation]," he explains. "But when you're out of it you realise, 'Oh look, I got through that! Perhaps I am a little stronger than I thought…'"

That new-found inner confidence doesn't make tackling the dating scene in 2017 – which could be described as positively apocalyptic – any easier, however.

'*I'm a little unqualified*,' Rou sings on The Sights, a song about an exciting new chapter in your life opening up. "That lyric's just [about] not knowing what the hell I'm doing," he laughs. "Being in long-term relationships the whole of my adult life, with things like dating, it's like, 'What *is* this?! How does this work?!'

"It is a bit of a minefield, because the last thing I need to do right now is get into another relationship. One, because I'm way too busy to give it the attention that it would need, and two, my mum was like, 'You are *not* getting in a relationship for a *year*!' She knows I fall for people really easily. So it's about meeting people and trying to say you're not looking for anything serious without coming across like a dick.

"I've never been the stereotypical rockstar who's just sleeping with different girls every night," he says a little coyly. "I don't find that interesting, so I'm just learning…"

The near two-year journey of The Spark has seen Rou and the band learn many a lesson. Take, for example, the frontman's adjusted perspectives on social media, when your timeline is teeming with the gushings of friends whose lives seem to have been taken over by the happiness and joy of babies, engagements, weddings and the other trappings of grown-up life. On An Ode To Lost Jigsaw Pieces, he describes his face as looking like '*a crumpled plastic bag in a puddle*' when all his loved-up family and friends on Facebook have '*a bag for life*'.

"You [scroll through] and think, 'For fuck's sake! I don't wanna see another baby picture, or another hand with a ring on it!' But then you think, 'I need to be happy for these people, I can't be like Scrooge.' I felt very conflicted. But now it's like, that's their lives and I'm happy for them."

The overriding theme of …Jigsaw Pieces is losing the integral structure to your life. Or, at least, what you *thought* was the integral structure to your life. The fracture of Rou's long-term relationship was preceded by the death of his last-remaining grandparent, which ushered his life toward the stark realisation that, in all likelihood, the death of his parents would come next.

"It's like that stage of life has finished and I no longer have the *double*-armoured wall around the fortress," the frontman admits. "The fortress and the moat, that's what grandparents are. They're the extra form of safety, so when that goes you just feel slightly more vulnerable. It's a slap in the face."

Rou can't remember exactly when his grandmother passed away – "That's embarrassing," he'll laugh slightly nervously, before questioning himself, "2014?" – but they were incredibly close. His nan lived with the Reynolds family for four years. Often, after dinner, the pair would clear the dining table and do a jigsaw puzzle with Rou's mum. It was moments such as these that inspired the line: '*I've lost more pieces of my jigsaw / It doesn't seem worth making now, nan.*'

"I learnt a lot from her, whether it's simple things like kindness, so to have her go was tough…" he remembers. "That was actually when I wrote the strings part to the second 'movement' of …Jigsaw Pieces. It was inspired by seeing my dad and my mum brought to tears, because parents will often guard their intense emotions from the children.

"That lyric hit me as the perfect metaphor for when your various structures are crumbling piece by piece, just getting lost."

The third and final event that informed The Spark involved Rou falling apart.

The evening of June 11, 2015 was one he found particularly hard. Arriving on the Kerrang! Awards Black Carpet wearing a white shirt with three baby-blue stripes spanning the chest, and grey suit trousers, the frontman stood smiling as journalists asked him how he felt about Anaesthetist being

Rou: stubbornly adamant he wasn't going to sign up for Netflix

"NO ENDURING ART COMES FROM A POINT OF CONTENTMENT. YOU NEED CONFLICT"

• ROU REYNOLDS •

Shikari: (from left) Chris Batten, Rou Reynolds, Rob Rolfe and Rory Clewlow

LIVE PHOTO: PACIFIC PRESS / ALAMY STOCK

nominated for Best Single (an award with which they would later go home). But social anxiety, the devil at his shoulder, meant that in truth he didn't want to be glad-handling at one of most notable dates on the rock calendar.

"I'm not a recluse," Rou promises. "I *can* socialise, I just find it difficult. I even get anxiety at a friend's birthday party if there's a big group of people there. If I'm conversing with any more than five [people], then I just start internally going weird and can't deal with it very well."

The Kerrang! Awards featured more like 500 people, not all of whom were in full command of their faculties, and some of whom were speaking faster than normally they would. And for Rou "the *constant* pressure to be something that I'm probably not: the typical rockstar, to constantly be in a very assertive state of mind, where I'm expected to be witty and friendly, and happy and a *character* and everything that goes with that," got too much.

"Onstage you have the blanket of the music that guides you," he explains. "When we're not playing music, I don't feel like I have anything to give, necessarily…"

To get through what was a totally alien situation to him, he self-medicated with drugs and alcohol. Mixing that with months of hay fever-related insomnia, which had become so acute he could barely breathe, meant that the morning after, he suffered a panic attack in the van on the way to a show in Bristol.

"It started off in my chest, just a weird sensation that freaked me out," he says, recreating his hand placement that day. "And then I just started shaking and went numb everywhere, almost to the point where I was convulsing. My body was just shutting down… The normal thing is to think it's a heart attack, but there was so much *more* to it. It was very psychological, a very full-body thing. It was like an out-of-body experience."

When Rou's bandmates – guitarist Rory Clewlow, bassist Chris Batten and drummer Rob Rolfe, whom the singer was en route to pick up – heard news of what had happened, their reaction was one of fear.

"I've always had a sense that there's an emotional fragility somewhere in Rou," Rory later explains. "When I heard about that, it was scary. On a purely selfish level, I was scared for the band as well. Because the band rotates around him: he's the singer, the songwriter, definitely the most creative out of all of us… If Rou left the band it'd be over, definitely. I don't know what I'd do then. I'm pretty good at stacking shelves…"

"I'd have to go back to my paper round or something," laughs Rob, before more seriously adding: "I don't know if [taking a time out of the band] even went through Rou's head. It's all we've been doing for the last 15 years – I don't know what we'd *do*. The band and the music keeps us going; whatever it is we're working on, it's something to *live* for. I'd feel very lost without the band. I think we all would."

While his bandmates sat at home fearing the worst, Rou had diverted to Barnet Hospital. He stayed there for about six hours, being moved from waiting room to waiting room, amid a cacophony of coughing.

The NHS eventually checked the frontman's vital signs, after which, listless and tired, he discharged himself and went home, a decision he now regrets. What followed was arguably worse than his relatively fleeting hospital stay: six months of rampant insomnia, obsessive-compulsive thoughts, and rumination. It left him wishing he could escape his own head, as referenced on The Spark's lead single, Live Outside.

"I would think things like, 'I'm never gonna sleep again, which means I'm gonna die,'" he says. "[At one point] I didn't sleep for six or seven days, so I was like, 'Well, this is it, I've obviously got some rare disease where you can't physically go to sleep so you end up just dying of exhaustion…'

"It's interesting how close anxiety is to ego," he continues. "You're just *so* self-involved; it's this one thought that's going round and round, and the rest of the world doesn't exist, to a certain extent. When I first thought about it that way I found it difficult, because I'm always THE EGO SLAYER!" – Rou swings his arm as if in possession of an invisible sword – "Or at least trying to be. I don't like ego."

Rou describes the return of a normal sleep pattern by spring 2016 as being a moment of "ecstasy – pure, 'Oh my God, thank fuck!'" Rapid Eye Movement restored, the frontman began the arduous process of writing the songs that feature on The Spark. He'd work from his house in north London, a home also occupied by Rou's flatmate, his fluffy cat Freya, and a vegetable patch in the garden

TAKING ON TAY-SWIFT

ROU DISCUSSES TAKING THE POP SUPERSTAR TO TASK...

■ When Taylor Swift announced a bizarre scheme encouraging fans to watch her new video five times a day and pre-order her new album, *just* to improve their chances of acquiring tickets for her tour, an appalled Rou took to Twitter to accuse the popstar of "fleecing her own fans".

"I did not expect things to go so mental," says the frontman of national news outlets reporting his thoughts. "I don't know why it got the press it did, because I'm not a person who's normally on those sorts of programmes; BBC lunchtime news, for fuck's sake! Who watching the news is gonna care what I think?!"

It wasn't just the media that came for Rou, a lynch mob of angry 'Swifties' did too, sending him such a barrage of abuse that he was forced to leave Twitter for 48 hours.

"I don't like people spouting stuff that isn't true," he adds. "I kept getting the urge to [reply] to everyone who was saying things like, 'He's sexist!' You wanna fight every single battle, and when the tweets are rolling in like that, it's impossible."

Just your normal, everyday Enter Shikari gig…

where he grows garlic, onions, peas and beans.

For the first time in his career, Rou held a clear vision of how the album's *music* should sound, yet when it came to lyrics, the allotment in his mind was dried up and infested with greenfly. The question facing him was this: how could he translate the torments of his own life, not to mention the wider social issues that have forever been a part of Enter Shikari's DNA, into an album that transcended its author merely "screaming at the world"?

"I had basically come to the conclusion that I was gonna have to write an *extremely* gloomy, negative record," he says, laughing a little. "But it was weird: the music was coming out positive, and I was like, 'What's going on?' I was like, 'Do I just *wait it out*? Am I gonna be the meme of the skeleton on the park bench, just waiting for something good to happen in the world so I can release this fucking music?'" He laughs a little louder.

The reason for Rou's lingering was because he felt pressure. Pressure to deliver politically-fuelled art that was both informative *and* served a purpose.

"I don't feel like I have a particularly interesting take on *things*," he offers modestly. "Apart from having time on my hands and the cosmopolitanism that comes with touring, I don't have some hot take that other people don't. And I say that because I don't believe in free will. I don't particularly believe in talent, so I am, to a certain extent, regurgitating what I absorb. I read lots of books, I read articles, I get to speak to people all over the world and get their perspectives – and then I see myself as funnelling that into art and giving it out. I'm just a big sponge that goes round absorbing things and then rinsing it out, and that's Enter Shikari."

With Rou finding himself unable to make political statements he didn't consider trite, boring and over-said, he sat on that bench becoming more skeletal by the day. Other bands, meanwhile, forged ahead with music about Brexit and Trump, claiming, 'We're gonna get some great art out of this!' It was a mantra that did not sit right with the frontman.

"I was like, 'Oh… *are we*?' That doesn't give me any solace that there's gonna 'be some good art.'" He shuts his eyes and shakes his head in disbelief. "I'd rather people weren't dying because they don't have access to healthcare, personally…"

Eventually, however, positivity began to unfold. Things such as the rise in popularity of Labour party leader Jeremy Corbyn, the alleviation of apathy among younger voters and the sense that, on a national scale at least, sectors of the left were flowering after years of hibernation. A hardened realist who hadn't wanted to create lyrical hope for hope's sake, Rou had finally found

"I'VE ALWAYS HAD A SENSE THAT THERE'S AN EMOTIONAL FRAGILITY SOMEWHERE IN ROU…"

• RORY CLEWLOW •

BRIGHT SPARKS

THE SHIKARI QUARTET'S FAVOURITE MOMENTS ON THEIR EPIC NEW RECORD

RORY CLEWLOW, GUITAR

"'*I keep taming, keep training, keep taming the horse, but it's wild, it's feral and it's running its course…*' and the next line, '*Patiently, madness waits in line, in the reception room of my mind, waiting for the door to be left, unattended and open for an unwanted guest*', from Live Outside. I think that's such great imagery for all the things Rou has been through. It's so honest, and he articulated the way his head was working so well. You can tell there's just so much going on in there all the time. I hadn't heard it 'til he recorded it in the studio, and I was like, 'Mate, that is genius!' There's a lot of moments like that with Rou."

ROB ROLFE, DRUMS

"The recording of Shinrin-Yoku. Most of the drums and cymbals were recorded separately as that makes it easier for editing and reworking. The drums in Shinrin-Yoku are particularly erratic and difficult, and I had a lot of fun writing them, but when it came down to learning [the parts separately] I thought, 'I'm gonna have a hard time with this one…' So I said, 'I'm not gonna be able to split it up, I'll record it all together and just smash it out.' It was one of the most awkward and difficult parts to play in my career, but it was a hell of a lot of fun. And it sounded fantastic afterwards as well."

something real to believe in. Despite his hope stemming from the political, he channelled it into the personal, writing his most intimate body of work yet, and in turn, the album of Enter Shikari's career.

The Spark sees these talented musicians tone down the multi-genre craziness of previous efforts, and focus simply on great songwriting: expansive choruses and pleasing pop melodies, combined with that signature Shikari quirkiness. The words are where the album really excels, with Rou being a master of metaphor, not stopping still he's found a fresh, new way of expressing himself (and taking a stab at the '*stock*' bands who don't bother to do so, on Rabble Rouser). Evocative and exciting, the lyricist's words have the ability to make you think, laugh, and cry (or just get some dust in your eye – whatever). Airfield and An Ode To Lost Jigsaw Pieces are most likely to fire up the tear ducts, with their heartbreaking forays into life falling apart (the former) and loss (the latter).

Elsewhere, The Sights provides a wonderfully upbeat and exciting journey into '*the great unknown*' after a break-up, or major life change, and The Revolt Of The Atoms – one of the most unique songs the band have ever put their name to – tells the story of the world dissolving because the atoms holding our universe together have decided to dissipate; just one of many crazy-genius moments on the record.

Finally, Live Outside offers an astute real-time critique of Rou's anxiety and panic disorders – an important track for 2017, a year in which we're seeing an epidemic of mental health suffering.

"None of our previous albums could have been like this," he says. "It took everything that I went through to compel me to want to connect more. When you feel vulnerable, and whatever sort of mental health issue it is, it's the loneliness you wanna avoid. You get an innate need to connect with people. Whether that's just to find out that they feel the same, and you're not that different, or just to feel the comfort of human connection."

Until this point, Rou had never before felt compelled to write about his personal life. He believed that to do so "wouldn't make for good art". He then scrunches his face and searches for a quote to illustrate his point. He settles on the words of the poet W. B. Yeats. Clambering up into the attic of his memory, he falters in recalling the words. He slaps his forehead and says, "Don't fail me now!"

We're waiting.

"I've got it," he says, clearing his throat. "'Only an aching heart conceives a changeless work of art.' No enduring art comes from a point of contentment. You need conflict. You need that internal struggle."

Is there a sense that your own problems mirror those of the wider world?

"Yeah," he agrees. "I wasn't going to write so personally; I thought it would be overall more of a political album. But I think I learnt that approaching these things *is* political. There's an epidemic of loneliness and lack of connection, especially in this hyper-capitalistic world we're living. It's important to lay yourself bare and just be honest about everything, especially things that a man…" – he adopts a stern voice and wags his finger comically – "…shouldn't be honest about. 'A man should suck it up!' Revealing human vulnerability is the essence of it."

"It's just nice for us to see Rou coming out a bit more," says Chris of his friend. "He went through a lot, but he came out at the other end with the confidence to put it down on the page… Rou will say himself that he's always been very, very shy. If anything was bothering him, his immediate reaction would be to bottle it up, so to have him come out and do that is something the rest of us have really enjoyed seeing."

"It's weird thinking back on it," says the singer. "It just feels like such a foreign thing now. But I feel sort of happy that it happened – even though it was *by far* some of the worst things I've ever experienced, I feel like I've learnt so much from it and I feel more prepared for things."

Rou's frolic on the water is up. The pedalo meets the wooden jetty with a satisfying thud, and the singer jumps onto dry land.

"I'm really glad we did that," he says. "I feel I've got some air in my lungs and got the blood moving.

"I'm feeling at ease with the world."

THE SPARK IS OUT THIS WEEK VIA AMBUSH REALITY. ENTER SHIKARI TOUR THE UK IN NOVEMBER – SEE THE GIG GUIDE FOR INFO

"THERE'S AN EPIDEMIC OF LONELINESS IN THE WORLD"

• ROU REYNOLDS •

CHRIS BATTEN, BASS

"The last lyric in Airfield, that says, '*When the wind's against you, remember this insight: That's the optimal condition for birds to take flight.*' Because everyone has those moments where they feel like everything's against them, and to remember that [line] is turning something that seems completely negative into something positive. That really does sum up the feeling of the record and the positivity. When I heard it I just remember thinking, 'You bastard, Rou, that's so good (*laughs*)!' You have these moments in the studio where it just all comes together, and I remember being blown away by that."

ROU REYNOLDS, VOCALS/KEYS

"I wanna say The Spark, the first track, but it feels weird because it's just some synths – it's not really a big moment on the album. I'm trying to go through it all in my head and it's really intense (*laughs*). Often when making music, the best response you can get is chills, and for me that happens in The Spark, and the big build-up in Airfield. Those are points I just can't wait to do live. I guess we'll be walking onstage to The Spark; for me especially, it's gonna be such a pleasing moment. It was all just in my head at one point and now it's this big thing. So that's just something I'm really looking forward to."

INTERVIEW

CITY OF Angels

& DEMONS

WHEN HE WAS A KID, **MATT CAUGHTHRAN** WITNESSED RIOTS TEAR APART LOS ANGELES. TWENTY-FIVE YEARS ON, **THE BRONX**'S STUNNING NEW ALBUM **V** IS BOTH A PRODUCT OF THOSE SAME STREETS – AND THE BATTLE GOING ON INSIDE MATT'S HEAD…

WORDS: IAN WINWOOD **PHOTOS:** GRIZZLEE MARTIN, CHRIS CASEY (LIVE)

Matt Caughthran cannot shake the notion that he is destined to die a violent death.

At the nadir of a depression that had slithered into his mind over the course of the past five years, The Bronx vocalist believed that his life was over. Worse still, he was "totally at peace with the idea", at one with the notion "that this was the way that it was supposed to be". Some lives, he suspected, simply "aren't supposed to have a second act".

Matt owns a gun, a .45 calibre pistol that has to date never been fired and which once belonged to his father. It was with this firearm that he imagined he would take his own life. The 38-year-old native Angelino imagined himself "blowing my brains out with it so many times that I can't even tell you". Neck-deep in a doomed relationship that featured more lows than highs – '*It goes from bad to worse in a matter of seconds / You go from stimulants to antidepressants*,' he sings on Channel Islands, one of the best songs on The Bronx's forthcoming album, V – these thoughts sucked up his energy like a hurricane slurping up sea water.

"I found myself thinking the craziest shit," he says. "You get in those spots and then snap out of it and think, 'Holy shit, where the fuck was I just then?' It took me a long time to register it and realise that I had to acknowledge [these thoughts] and battle them. It was super-intense, and it still is. Now it comes in waves and I'm able to at least acknowledge it, and battle it."

Like millions of Americans, Matt Caughthran has no health insurance. Aside from visits to a couple of shrinks, comfort was sought, and found, from the counsel of friends, not least The Bronx guitarist Joby J. Ford, with whom he formed the band some 15 years ago (the pair are today the only two remaining founding members). With his unquenchable ebullience, throughout this tenure Matt has given to the world the impression that he enjoys not just life but *his life* in particular. The dichotomous relationship between how one acts and how one feels is not lost on the singer.

"I was thinking, 'I'm doing the one thing with my life that I most love to do. Why the fuck do I feel like this?'"

"Matt's [depression] is something that I wish I could help in some way to take away," says Joby. "Music is his way of working through it. Music is many things for

“NOW IS ONE OF THOSE TIMES WHEN PUNK ROCK IS ALMOST LIKE JOINING THE ARMY. WAR HAS BROKEN OUT”

MATT CAUGHTHRAN

The Bronx v.2017: (from left) Matt Caughthran (vocals), Ken Horne (guitar), Joey Castillo (drums), Joby J. Ford (guitar) and Brad Magers (bass)

many people, but without music, Matt…" A heavy pause. "…Who knows…" The sentence goes unfinished; another one begins. "It is such an important part of his life, creatively, artistically and aesthetically. He embodies it. Without it… Who knows?"

Do you worry about him?

"Yes. But not as much as I used to."

This troubled mind mirrors the city in which Matt Caughthran not just lives but in which he was born. This makes him the rarest of creatures in the world of music: a Los Angelino who is actually from Los Angeles. He adores the place with a passion that might be described as unbridled, for reasons both good and bad.

A city not averse to the occasional ruck, in 1992 a 13-year-old Matt was getting ready for a night at the theatre to see Phantom Of The Opera with his family when after seven days' deliberation a jury in a courtroom in Simi Valley returned a verdict that four policemen were not guilty of beating African-American motorist Rodney King with excessive force (this despite the fact that the victim was ferried to hospital in an ambulance), an act which, unbeknownst to the officers, had been captured on film. This bald statement that black lives don't matter was enough to send Los Angeles into a riot that resulted in 63 deaths and the arrests of almost 12,000 people.

Predictably, Matt's father announced that the visit to the theatre was cancelled. Instead, firearms were placed within easy reach in the living room, kitchen and master bedroom of the family home. One of these firearms was the gun with which Matt would later fantasise about using to empty the contents of his skull onto the wall behind him.

"From the safety of our home, surrounded by our well-armed father, we watched the riots go down," he says. "That was a dark day for LA; it was super-fucked-up. I wasn't an adult at that point, but I knew how fucked-up it was."

As a formative memory, did it introduce you to the notion that chaos can quickly descend on even the most apparently civilised of places?

"One hundred per cent, absolutely. I kind of knew it already but I didn't know it on the scale of the riots. The riots were a big deal. So you can say 100 per cent that that's true."

At a time when Nazis – we can drop the 'neo', it serves no purpose – supremacists and anti-Semites are running wild in the streets of Charlottesville, Virginia, before the aghast eyes of the watching world, not to mention a president who fails to distinguish between them and their on-site opponents, it is worth remembering that everywhere, and at all times, the air we breathe is flammable. Despite The Bronx's partly sociopolitical forthcoming album arriving at a time when America finds herself presided over by a thin-skinned thinned authoritarian simpleton, Matt Caughthran understands this truth as an instinct.

Matt Caughthran organises angry commuters ahead of another rail-replacement bus service

In an explicit sense, then, not a word delivered on this exhilarating collection is about Donald J. Trump in particular. As such, the themes so excoriatingly explored in the author's economical and underrated lyrics, much like the music that surrounds them, will not age.

"To a diehard punk rocker there's nothing worse than politicians," he says. "Both sides of the coin in the U.S. are completely full of shit right now. They're operating on a level where they don't even think about the reality of the normal person… It's so disheartening because it just makes you want to not care. It makes you not want to pitch in to the betterment of humanity, aside from not being a dickhead."

On their debut album, The Bronx, released in 2003, its creators covered the claustrophobic punk classic Los Angeles, a love-hate letter to the city recorded in 1980 by X, one of the finest bands to emerge from LA's endless metropolitan sprawl. A story based on the decision made by Farrah Fawcett Minor, a notable face in the then-nascent scene, to leave town in order to pursue Captain Sensible, then as now the bassist with The Damned, the song sings of a city where '*the days change at night / Change in an instant*.'

Today Joby J. Ford is a family man with a wife, two children and a home in Inland Empire, an exurb 60 miles outside of Los Angeles. Each morning for three months he would rise, eat breakfast and then see his kids off to school before spending the rest of the working day fashioning the raw material that would become the music on V. But it was not always thus. Joby remembers The Bronx's first practice space, the place at which "we became a band". This was on 5th and Santa Fe, on the city's east side, a place "you did not go to if you were white". The guitarist remembers seeing high-end Mercedes-Benz cars parked up and their drivers getting head from a crack addict. Today the site is a branch of the high-end members-only club Soho House.

"Los Angeles is constantly changing and it's hard to keep up with that," he says. "The places that have shaped my young adult life aren't there now. I sound like an old guy here, but so much of the grit is gone."

This sense of dislocation fits perfectly with The Bronx's musical narrative. They have almost nothing in common with the bulk of punk rock bands that have emerged since the release in 1994 of Green Day's Dookie and The Offspring's Smash, the blockbusting sounds of which set the template for the majority of groups that followed. Conversely, The Bronx have a much closer affinity with LA's classic punk community from almost two generations ago, a thrillingly nihilistic and sonically disparate school that is the best the U.S. has yet produced. It was from here that the Germs recorded some of the genre's most striking music before singer Darby Crash committed suicide aged just 22. It was from here that Black Flag lampooned the city's nervousness about race in the song White Minority. It was from here that Fear skewered the '*suburban scumbags… who just get fat and dye their hair*' in I Love Livin' In The City. And it was about here that Bad Religion asked, '*More a question than a curse / How could Hell be any worse?*'

"I like to think that you can't be a band from Los Angeles that's full of shit," says Matt, quietly ignoring the dozens of hair metal bands from the 1980s who were precisely that. "You can be a band that sucks, and there's plenty of shitty bands in LA, but you can't get to the point where people appreciate you in the way that they appreciate X and Black Flag and the Descendents and all those other great groups. You have to be a real band and live a real life and care about what you're doing in order to be part of that gene pool. The fact that The Bronx can make that claim is something that I'm very proud of. And that's something that we always try to maintain, the idea of musical integrity."

"I can tell you that if we lost [our edge], I'd pull the plug," says Joby. "If your heart's not in it the flame can start to flicker. But for us the flame burns very, very bright indeed."

Of course, it sounds like it. The leading heir apparent of the filth and fury of Los Angeles' punk progenitors are possessed of the wild electricity of that scene's most feral exponents, as well as being equipped with the musical nuance of its best. In Matt Caughthran they boast one of rock music's finest singers (and anyone in doubt about this should lend their ear also to the group's alter-ego, Mariachi El Bronx), and in Joby J. Ford they possess an architect with the capacity to marry melody with chaos in a manner that benefits both. They are the sound of trouble, both from without and within. But more than anything else, they are a band for whom music is not a means to an end, but an end in itself.

"To me, now is one of those times when punk rock is almost like joining the army," says Matt. "You're sitting there being trained to kill and all of a sudden the war has broken out. It's like, 'Okay it's time to go out and kill.' This is what I'm supposed to do."

V IS OUT ON SEPTEMBER 22 VIA COOKING VINYL/ATO RECORDS

CALIFORNIA ÜBER ALLES

A HISTORY OF LA PUNK'S FORMATIVE MOMENTS...

THE DAMNED IN LA, APRIL 1977

Seeing as The Damned's first single, New Rose, from 1976, is widely cited as the first punk record ever, it seems fitting that the quartet were the first of the English wave to make it to the States. Their set at the Starwood club ignited the LA scene.

LOS ANGELES, JANUARY 1980

With the release of debut album, Los Angeles, X set the parameters for what the City Of Angels' version of punk could hope to achieve: artful, claustrophobic and threatening.

THE DECLINE OF WESTERN CIVILISATION, JULY 1981

Penelope Spheeris' documentary about the LA punk scene at the start of the 1980s remains one of the rawest and most revealing music films yet made. Features X, Black Flag, Fear, Circle Jerks and Germs, not to mention a collection of borderline-psychopathic fans.

ROLLINS ARRIVES, JULY 1981

Henry Garfield, née Rollins, packs his bags in Washington, D.C. and heads west to join Black Flag as the group's fourth singer. Most, if not all, of the group's fans believe this heralded the start of the group's golden age.

FEAR ON SATURDAY NIGHT LIVE, OCTOBER 1981

Comic genius John Belushi originally wanted Black Flag to play live on NBC's flagship comedy programme, but instead opted for Fear, LA's nastiest group. "It's great to be in New Jersey," announced frontman Lee Ving from the Manhattan studio in which his band were playing live to millions of watching Americans, presumably aghast.

SUFFER, APRIL 1988

In 1988, LA punk was in bad shape. Thrash metal had usurped the genre's sonic nastiness while rap groups such as N.W.A. had surpassed its capacity for shock and awe. But if the game was up no-one had told Bad Religion. The release of the group's third album, Suffer, saved the scene from hearing the last rites.

PHOTO: JENN FIVE

PHOTO: TOM PULLEN

PHOTO: TOM BARNES

PHOTO: CORINNE SCHIAVONE

KERRANG!
MARILYN
MANSON

PHOTO: ANDY FORD

THE CONFESSIONS

THEY'RE POP-PUNK ROYALTY ON A TOUR MARKING 20 YEARS TOGETHER, SO WHAT BETTER TIME TO SUBJECT **NEW FOUND GLORY** TO THE GRILLING OF A LIFETIME...

WORDS: RYAN DE FREITAS **PHOTOS:** NEAL WALTERS

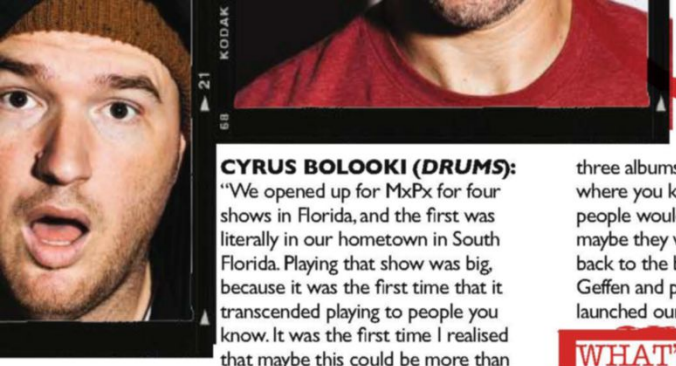
KINGS'

Over the course of a 20-year career, New Found Glory have gone from a bunch of scruffy South Florida teenagers driving hours to play their friends' pool parties to achieving bona fide pop-punk legend status.

Today the band are on a rare break from the 20th anniversary world tour that's seen them playing two of their first six albums in full each night. Understandably, this has the band in a reflective mood, and as they each speak about their high points, low points and everything in-between, one thing becomes clear: while the four men are very different from one another, they're united by an enduring brotherly love and a still-burning passion for what they do…

WHAT'S YOUR BEST MEMORY FROM THE EARLY DAYS?

JORDAN PUNDIK (*VOCALS*): "Some of my best memories are recording our self-titled record [in 2000]. Being in the studio in South Florida, having just signed to a major label. I was 19 years old and still living at home with my parents – yet here I am recording in this million-dollar studio. I had no idea what I was doing. I was still a kid, and at that point we were still touring and not knowing what the hell was going on. Just things like having my friends coming to hang out at the studio with us, eating food and playing video games, and then having to go home later that night to my parents' house."



CYRUS BOLOOKI (*DRUMS*): "We opened up for MxPx for four shows in Florida, and the first was literally in our hometown in South Florida. Playing that show was big, because it was the first time that it transcended playing to people you know. It was the first time I realised that maybe this could be more than just something I do with my friends."

IAN GRUSHKA (*BASS*): "I grew up going to shows and always trying to hang out with bands, so I knew touring was going to be what I wanted to do. I think the best memory for me starting out was just getting to tour, in general. The first couple of tours that we did just gave me a taste of the dream that I had. That was really special for me."

DOES ANY ONE MOMENT STAND OUT AS BEING PIVOTAL TO NFG'S CAREER?

CHAD GILBERT (*GUITAR*): "How we handled our career after [2006's fifth album] Coming Home was definitely one. Self-titled was a Gold record, then [2002's] Sticks And Stones was a Gold record that almost went platinum, then you go into [2004's] Catalyst where we did 147,000 albums the first week. Then there was a big drop off for Coming Home. MCA, the label we were on, folded. We ended up being dealt out to Geffen: going from working with a team of people we've done three albums with and who get it, to a new team where you know nobody. That was tough. A lot of people would've taken that as a blow to their ego and maybe they would have called it quits, but it took us back to the beginning. We turned down re-signing with Geffen and put out a hardcore EP and that was it; we'd launched our whole career again."

WHAT'S CHANGED MOST ABOUT THE DYNAMIC OF THE BAND?

JORDAN: "We're closer now than we ever were. We've been together for so long – I've actually lived with them more than I've lived with my wife and kids – and we know the ins and outs of each other's personalities and what pisses us off, or what makes us laugh. We've done so much and gone through so much. That's the biggest thing."

CYRUS: "We've grown closer. It's weird to admit that, but we've all grown up in this band, literally since high school. Most people meet their lifelong friends in university, but we never had that. It's always been this. We all turned 21 together; we all travelled outside of our home state for the first time together. There's an unbreakable bond."

IAN: "I feel like we learned to appreciate the small things. Starting out, we were so busy and working non-stop that we never had the chance to sit back and appreciate what was happening. It was just: go on tour for 10 months, get off the road and go straight into the studio; as soon as the record's done, do the press and the set-up and go straight back on the road. Over time, we've matured as people, and we've learned to realise the big picture, becoming more able to appreciate those small things."

WHAT'S THE WORST FIGHT YOU'VE EVER HAD?

JORDAN: "We've never had a fight that was super-crazy, but it does happen when we're writing. There's sometimes a creative tension. It takes a certain type of personality to be someone who can take charge in those situations with so many ideas happening at once, and sometimes there's this sense of, 'Man, I wish they'd listen to me and my great idea.' There have been some moments where we've yelled at each other because of that and I'd be like, 'Stop telling me how to sing – I know how to sing!' Back in the day, they used to always tell me to 'sing it right' when we were recording songs and it was always just me yelling back, '*What does that even mean*?!' Catalyst was the hardest album for that, because we decided to put 14 fucking songs on it; it was all super-high and hard to sing."

YOU'VE ALWAYS BEEN A BAND THAT TRY NEW THINGS. WHAT HAS BEEN YOUR FAVOURITE EXPERIMENT?

CHAD: "On the new album there's the song The Sound Of Two Voices. That song is super-different for us. It's got this really Paul Simon – You Can Call Me Al kind of vibe to it, and it really caught everyone off guard, but that's everyone's favourite song.

CYRUS: "Failure's Not Flattering from Catalyst. It was the first time we committed to having keyboards in the band and it worked so well. That song is still one of our biggest and gets one of the best reactions live."

WHAT'S BEEN YOUR LOWEST POINT IN THE BAND?

CHAD: "A low point for me was on Catalyst, when my father passed away while we were on tour. That was tough. We had two funerals for him – one in Florida and one in Kentucky – so it was

"IT GETS GRUELLING... THEN YOU GET ONSTAGE AND SEE THE CROWD..."
JORDAN PUNDIK

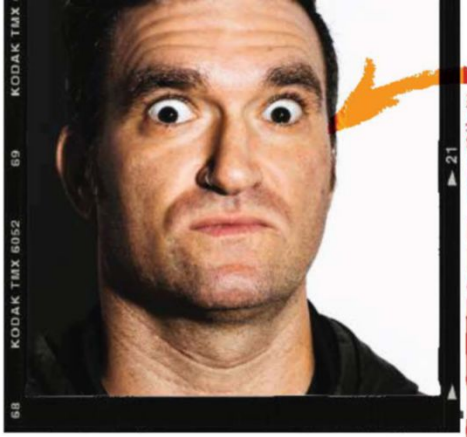
NFG (L – R): Chad Gilbert, Cyrus Bolooki, Jordan Pundik, Ian Grushka

almost like I was on tour with my father's funeral. A week-and-a-half later, we started our tour with Green Day, which made it a very confusing time. On the one hand, I'm touring with one of my favourite bands, but on the other my father just passed away. I'd play these shows and then cry it out in the shower later, because I couldn't cry it out while opening for Green Day."

WHAT'S YOUR FAVOURITE STORY FROM YOUR TIME AS A BAND?

CHAD: "My stepbrother has known the actor Jake Busey, who was in Starship Troopers, all his life. One day he asked us if we could get Jake into the show and was like, 'By the way, I think he's bringing his dad.' Sure enough, Gary Busey shows up to see New Found Glory play. He loved it, too. After our set he comes to hang out in the dressing room with us and starts telling us, 'You guys, you're like a locomotive. You go song to song and don't stop.' He told us how he thought we were like Buddy Holly, because he played him in a movie. Then he starts giving us tips for timing flights on tour so that we're not jetlagged, based on something he and Mel Gibson did while making Lethal Weapon. That was a pretty cool moment."

JORDAN: "I'm surprised Chad didn't tell the Tom Hanks one. One of the people at our label at the time has a son who went to school with Tom Hanks' kid. They both loved New Found Glory, and they wanted



to cover Hit Or Miss for their school talent show. So the label guy called Ian and Chad and asked if they'd come over to show the kids the song. They were teaching the kids the parts and all of a sudden the door opens and Tom Hanks pops his head in and says, 'Hey, sounds good, guys, let's hear some more!' I think Chad and Ian stopped everything they were doing there and then. Chad gave Tom Hanks a hug, and as Tom is walking out, Ian says, 'Bachelor Party is my favourite movie!'"

WAS THERE EVER A POINT WHERE YOU WORRIED THE BAND WOULDN'T STILL BE DOING THIS?

JORDAN: "There have been a couple of those times where we were just on tour for so long. It gets really gruelling and your body gets tired and your brain gets tired and you miss home. I know all of us have had those moments of considering it, but then you get onstage and you see the crowd and people come up to you and tell you how much our records mean to them, and that keeps us going."

IAN: "Around [2011's] Radiosurgery, maybe. It wasn't a matter of not thinking the band would last this long, it was more me not knowing if I was going to last this long. I went through a really painful divorce around the time of that record. I took it really hard and felt so separated from everything that even recording Radiosurgery was a blur. I was smoking marijuana heavily at that point, all day long, and I lost my passion for everything at that point. That's the only time I didn't know if I wanted to do music anymore. Depression is a crazy thing."

IS THERE ANY SONG THAT YOU WOULD REMOVE FROM YOUR BACK-CATALOGUE IF YOU COULD?

JORDAN: "I know it's a fan-favourite, but probably Boy Crazy. I feel so corny sometimes playing that song. It was suitable for the time, but singing it now… I don't know. I appreciate everyone that loves that song, but I just feel funny singing it sometimes."

IAN: "If I had to pick one now, it would probably be the song Radiosurgery. I like listening to the song on record, but it's not one of the songs I enjoy playing live. I think it's down to the time period, because when Radiosurgery came out I was going through my divorce, so I was at a low point in my mind."

CHAD: "Some of the slow songs from [2009's] Not Without A Fight. We had a lot of band struggles going into making that record and while there are some really good songs on there, there's also a lot of filler. Also some of the songs from Catalyst, like I'd Kill To Fall Asleep. That song's weird."

FINALLY, WHAT ARE YOU MOST PROUD OF?

JORDAN: "We never took a hiatus or anything like that, and that's the biggest accomplishment. I'm super-proud that we can even be a band and have people give a crap still. And you'd expect it to be all older people, but it's not. The front rows and the pit area are always all younger people. It's hard to stay relevant, so that's crazy."

IAN: "For me, it's the fact that we've always stayed grounded and level-headed. Part of the reason we've been able to be a band for 20 years is that when people come to the shows, they see themselves in us. They see that we're approachable, we're easy to talk to, and we've never been cocky or had an attitude. We're just four normal guys that are fans of music that are in a band. That's never changed and I'm really proud of that."

CHAD: "That we're still a band. And we're a band who do things for the right reasons beyond the purpose of just trying to be successful. We're still a band and we still have our integrity."

NEW FOUND GLORY TOUR THE UK THIS WEEK – SEE THE GIG GUIDE

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NEW NECK DEEP ALBUM THE PEACE AND THE PANIC OUT NOW

ANATOMY OF A ROCKSTAR

MYLES KENNEDY ALTER BRIDGE

BRAD PITT GAVE HIM STINK EYE, BUT SPARE SOCKS AND 'POWER YOGA' KEEP HIM TICKING...

fig.1

MY TOURING ESSENTIAL IS...

"Apart from my phone, I'm never without my little silver flight case. It's industrial-strength and I know that my stuff is safe, but when I go through airport security they always look at me as it looks like something that might be used to smuggle contraband. But it just contains hard drives and spare socks!"

fig.2

I DON'T REGRET MY TATTOOS...

"But the one I like the least is the very large octopus on my right arm. When I got that tattoo I was going through a really dark period, so in a weird way it's a constant reminder of when things weren't so great. Of course, the other side of that is knowing that I came through that dark time, so it's not all bad. My favourite tattoo is probably still the first one I ever got, which is a dragon on my left arm."

fig.3

THE THING I'D STILL LIKE TO ACHIEVE IS...

"In a fantasy scenario, I'd love to collaborate with Stevie Wonder because I've been a big fan all of my life. I'd also love to do something with [U.S. funk legends] Earth, Wind & Fire. I like it when things get funky!"

fig.4

MY KEEP-FIT REGIME ON THE ROAD IS...

"Probably just stress – that's what keeps me slim! No, I do try to eat relatively healthily and keep away from sugar to avoid getting sick on the road. When staying in hotel rooms you're obviously a bit more limited in what you can do, but I do a bit of cardio and power yoga. It's more than just a physical thing – it's for my head. If I'm not able to workout I can go a bit insane."

"I LIKE IT WHEN THINGS GET FUNKY..."

• MYLES KENNEDY •

fig.5

THE THING I'M REALLY BAD AT IS...

"Dancing and cooking. I'm completely horrible at both of them. At this point in my life I thankfully have no need to be dancing, but cooking is something I'm trying to get better at. I remember dancing with my wife when we first started dating, and I looked so goofy. People were literally laughing. That scars you – that was the end of that for me."

fig.6

THE HARDEST PART OF MY CHILDHOOD WAS...

"Losing my father at a very young age. It had a profound effect on me. As a kid there was a lot of heartbreak I had to navigate, but I was very fortunate because my mum remarried an awesome gentlemen a few years later who really took me in. In fact, he adopted me, which is why my name is Kennedy. My original last name was Bass. That shows the degree of his devotion to my brother and I."

fig.7

IF I HADN'T BECOME A MUSICIAN...

"I was interested in designing shoes. As a kid we didn't have much money, so in class I used to constantly draw pictures of the expensive running shoes I liked, and to this day I get quite excited when I see things like vintage New Balance and Nike shoes. I'm actually shocked that things turned out as they did, because I was brought up to have realistic expectations."

fig.8

MY EMBARRASSING CELEBRITY STORY IS...

"I had a small part in the movie Rock Star [2001] which was about the 1980s rock scene. I got to sing in the film, which was great, but I had to wear a leather outfit and a big wig. The film starred Jennifer Aniston, who was married to Brad Pitt at the time. I went back to the trailer and Brad walked right by me. He looked me up and down like he thought I was a complete idiot. He didn't say anything, but I'll never forget that look."

fig.9

THE REASON I WANT TO PLAY WITH A SYMPHONY ORCHESTRA IS...

"People will see a different side to us. When we play those two dates at the Royal Albert Hall in London [October 2 – 3, with the 52-piece Parallax Orchestra], some of our arrangements are going to be enhanced hugely. Putting a string section on record takes a song to new places. That planted the seed to do shows like that."

WORDS: STEVE BEEBEE PHOTO: PAUL HARRIES

LIVES

RATINGS
KKKKK = CLASSIC
KKKK = EXCELLENT
KKK = GOOD
KK = AVERAGE
K = POOR

A DAY TO REMEMBER

PLUS: MOOSE BLOOD, WAGE WAR

EGYPTIAN ROOM, INDIANAPOLIS. 13.09.17

KKKKK

FLORIDA'S FINEST DROP A WHOLE LOAD OF BAD VIBRATIONS AND CIRCLE-PITS RIGHT ON THE CROSSROADS OF AMERICA

WORDS: SAM LAW **PHOTOS:** ADAM ELMAKIAS

JEREMY MCKINNON, sweat pouring out of him like a broken shower, stands in front of one of tonight's innumerate circle-pits and grins with nuclear-powered satisfaction. Sold-out, beneath the stained-glass chandeliers of the Egyptian Room – an airy space within Indianapolis' labyrinthine Old National Centre – A Day To Remember are set on celebrating 12 months of their sixth LP with a high-speed victory lap. The legendary Indianapolis Motor Speedway may be lying dormant down the road, but in here we have a pedal-to-the-floor, no-brakes consolidation of another banner year ADTR.

Ocala brethren Wage War open proceedings with munch and melody. "We need your energy!" demands outstandingly-named vocalist Briton Bond, launching into a stirring Twenty One. Igniting tonight's chaos from the off, they set the tone perfectly.

They've got nothing on Canterbury crew Moose Blood, mind. "It's lovely to be here!" declares singer Eddy Brewerton. "We're so far from home, and we can't believe we're playing rooms like this!" Hoodie up and heart open, like a British Jesse Lacey, however, the ability to drop the likes of I Hope You're Missing Me and I Hope You're Miserable in quick succession – perhaps in competition with themselves for 'most emo song performed this millennium' – heralds a fresh force ready to mope across the world stage.

"Alright Indiana, if it's okay with you I wanna kick the fuckin' energy up a notch," demands Jeremy McKinnon as ADTR crash on. He's not disappointed. An opening salvo of All I Want and I'm Made Of Wax, Larry, What Are You Made Of? get bodies slamming, while 2nd Sucks sees a cache of CO2 canons unloading. The emotive Have Faith In Me finds bodies on shoulders and feels heartburstingly maxed-out. Paranoia delivers a tidal surge of crowdsurfers; then Naivety one-ups it.

"Let's go fuckin' wild!" comes the command for We Got This. By the time the beats and beach balls drop, though, things are already positively primal.

It's not all mayhem. End Of Me remains a heartfelt nugget, there's a tender, hometown through-line running from The Plot To Bomb The Panhandle to All Signs Point To Lauderdale. And, though curtain-dropper The Downfall Of Us All courses with adrenaline, it's more breathtaking endorphin-surge than crowd-killing battle cry. An apt stop-off in the Circle (pit) City, tonight benchmarks another jaw-dropping revolution from The World's Heaviest Pop-Punk Band – enough horsepower to separate from the pack; enough sensitivity to navigate life's hairpin bends and bumpy track. Superb.

Alex Shelnutt's power pack ran out at the worst possible time

Whoa! How BIG are Jeremy McKinnon's feet?!

"Hey, your Deliveroo is here – who ordered the 'Absolute Carnage'?"

LIVES

BRIAN FALLON

THE STONE PONY SUMMER STAGE, ASBURY PARK, NEW JERSEY

10.09.17

KKKK

NEW JERSEY'S NATIVE SON BRINGS SUMMER TO A CLOSE AT THE BEACH

WORDS: JAMES MACKINNON
PHOTO: CHRIS SPIEGEL

IT'S UNSURPRISING that Asbury Park's rough-and-ready nature made it such a site for punk history. In 2012, My Chemical Romance played their final-ever show here, while previously The Clash played The Stone Pony on their first American excursions. Of course, Brian Fallon is no stranger to its shores either, having cut his teeth here as a solo punk, and with The Gaslight Anthem. As the hot New Jersey sun beats on the worn-down resort buildings of former glory days, backstage at Shadow Of The City, a concert to benefit local LGBTQ youth shelters, Brian muses, "It feels strange that I'm back here in that position, but I'm comfortable. Right now, I've got to prove myself again." No pressure, then.

With the sun over the yardarm, Brian takes to the stage with a stripped-down gang of four, and casts the first of tonight's choruses out into the sky with A Wonderful Life. Tellingly from this positive opening, the songs chosen tonight are of a similarly sunny disposition. Instead of the autumnal chill of The Horrible Crowes' Sugar, we get the honeyed vibes of Ladykiller. And even during the ever-pissed Mary Ann, Brian switches up bloodshot hollers for restrained croons, with screaming derangement brought by wingman Ian Perkins' guitar solos.

In case it wasn't already clear: Brian is having the time of his life, grinning like a kid with a new toy. Or, rather, an old one that reveals new pleasures. As such, a joyful tumble through (What's So Funny 'Bout) Peace, Love, And Understanding, a tune made famous by Elvis Costello that dreams for a better world, is a fitting closer that suits Brian as much as his own songs. And like the well-worn grooves on the boardwalk, he's never seemed more comfortable in his own skin.

Somewhere in New Jersey, there's an OAP missing their curtains

Gravity got the best of Steven King's guitar

FANGCLUB

PLUS: MERRICK'S TUSK

BODEGA, NOTTINGHAM. 11.09.17

KKKK

NOTTINGHAM GETS A SECOND BITE OF GRUNGE-FLAVOURED CHERRY

WORDS: STEVE BEEBEE **PHOTO:** ANDY GALLAGHER

THE FACT that Fangclub last played this venue less than two months ago says a great deal about the confidence surging through the Irish trio's musical arteries right now. They have every reason to feel a warm glow as they make this rapid return – an appearance at the Belfast Vital festival in August alongside Muse and Biffy Clyro won them many new friends, and it's that momentum that propels them through tonight's raucous but expertly-managed set.

It's a ball that starts rolling with the help of local band Merrick's Tusk, who play a pretty, vocal-led brand of emo rock. It's nothing original, but their music's gentle cordiality sees them through. As Fangclub release the first of their many huge riffs, the ball isn't so much rolling as wrecking – and thankfully there's no Miley Cyrus in sight. Having experienced big stages, the trio manage to make this one look very small. Frontman Steven King and bassist Kevin Keane have the appearance of stars in the making, and tonight both bass and guitar surge into one deliciously thick and stormy squall of sound. Better To Forget and Best Fake Friends are among several songs that evoke memories of another, very significant trio – one from Seattle that pretty much changed rock forever. Into the abrasive thunder of this framework Steven spins surprisingly sweet vocals. Even in the darker, self-questioning lyrics of Bad Words, there's something summery and singable. Dreamcatcher is another well-crafted tune that's heavier in the flesh, while Bullet Head's frantic stab shows you just what a full tilt Fangclub are capable of. It might be too 'retro' for fashionistas, but who cares when you can leave bite marks as big as these?

STAR SHOUT!

STEVEN KING
(VOCALS/GUITAR)

HOW COME YOU'RE BACK IN NOTTINGHAM SO SOON?
"We were here in July with Big Spring and there were already posters up for tonight's show. We virtually hijacked that tour, because they're friends of ours. It is strange to return to a venue so soon. It's Monday, but that means you get to see who the real hardcore fans are."

THERE'S A STRONG '90S EDGE TO YOUR SOUND. IS YOUR FANBASE QUITE MIXED, THEN?
"We totally relate to bands like Nirvana, and also other '90s bands like Weezer and The Offspring. We definitely like that heavier, grungier sound. One of the greatest things for us is that sometimes we see parents with kids in the audience. Their kids are into it, but for the parents there's also nostalgia. The younger people are maybe starting to listen to Nirvana, but their dad actually remembers going to see Nirvana."

WHAT'S THE SCENE FOR NEW BANDS LIKE IN IRELAND NOW?
"It's only in the last few years that there has been a 'mainstream' for Irish bands. It was mostly an underground thing, but it feels like there's more confidence now."

STAR SHOUT!

BRIAN FALLON
(VOCALS/GUITAR)

AS A NEW JERSEY MUSICIAN, WHAT DOES ASBURY PARK MEAN TO YOU?
"It's home. It's where I'm from. I always feel that these are my people and I understand the unspoken language down here – that you have to work for what you get."

WHAT WAS YOUR EARLIEST SHOW HERE LIKE?
"It was just me with a few guys and we played here at The Stone Pony. It was a matinee on a Sunday and I had to sell my own tickets. It was mainly to my friends, but I ended up selling 60 tickets, which was apparently enough to get booked again!"

FINALLY, HOW IS THE SECOND ALBUM COMING?
"It's all done being mixed, and it's going to mastering, so there should be some new music before the holidays. It still sounds like me, but there are a few new elements, and I wrote it for my family and the people who come to see my music. It's for us."

REVIEWS

RATINGS
KKKKK = CLASSIC
KKKK = EXCELLENT
KKK = GOOD
KK = AVERAGE
K = POOR

FRANK IERO AND THE PATIENCE

KEEP THE COFFINS COMING *(HASSLE)*

KKKK

FRANK TICKS ANOTHER DREAM OFF THE BUCKET LIST WITH STEVE ALBINI-PRODUCED EP

WHAT DID you want to achieve when you were an 11-year-old? Chances are even if you aspired to be a rockstar, it's unlikely you listened to Big Black, Rapeman and Shellac, dreaming of having your hypothetical record produced by Steve Albini. That's *exactly* what the young Frank Anthony Iero, Jr. wanted at that age – a feat he achieved some 23 years later, in-between his first album .STOMACHACHES. and second, Parachutes. And as well as representing a sizeable piece of wish-fulfilment, this four-track EP includes some of the best representations of Frank's post-My Chemical Romance endeavours to date.

The sense of déjà vu listening to opener I'm A Mess is justified. It was, of course, included on 2016's 5K-rated Parachutes, produced by Ross Robinson; a man known for 'accessing' raw, passionate performances through psyche-probing provocation. And while, admittedly, the differences between that version of the song and this are negligible, it's nevertheless a fascinating insight into the nuances of two performances, and the provisional first steps of a new creative direction. Meanwhile, the three other tracks provide a more vivid showcase for Steve's skill in capturing the rough-and-ready quality of Frank's sound – packing a punch without scrimping on the dirt beneath its nails.

Bff is a full-band version of the track Frank originally released in 2014 as a collaboration with his twin daughters Cherry and Lily. It amps up the hallmarks we've come to expect from him (strangulated yet seductive vocals; guitars that sound like they're being played with shards of broken bottles), but sets it at a pace that allows for maximum percolation and punch. No Fun Club is the sort of song you'd hope for from this collaboration: a head rush of buzzy guitars and bloodied snarl that wouldn't have sounded out of place on Nirvana's In Utero, the most famous work by the producer.

The same probably couldn't be said about closer You Are My Sunshine, a ubiquitous popular standard dating back to 1939 (and once recorded by Johnny Cash). On paper, the idea of Frank doing it might seem too kitsch to be killer, but the wonky, feedback-drenched reality, which the band have played live in the past, is confirmation that the creative partnership between Frank and Steve is one made in punk rock heaven, and leaves you yearning for something full-length. Thankfully, given the prolific work ethics of both men, that's not beyond the realms of possibility.

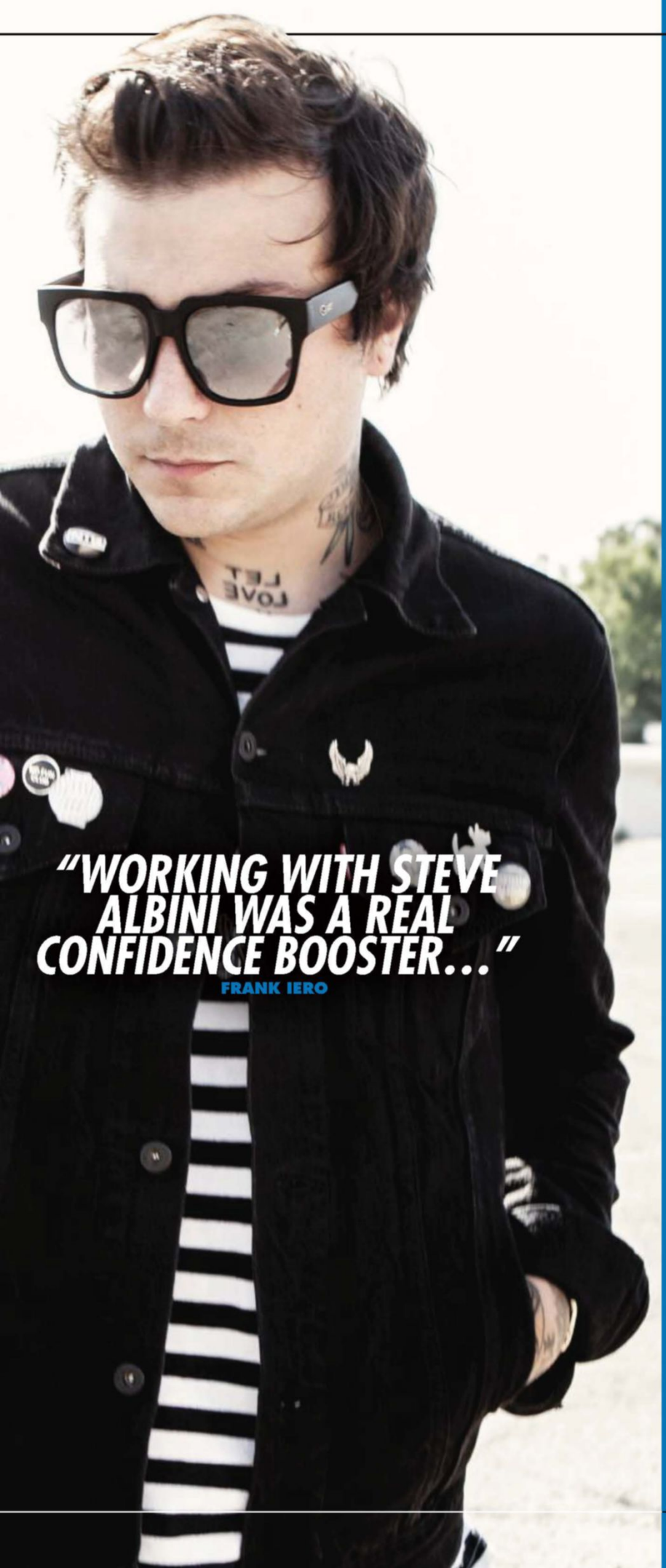
DOWNLOAD: Bff, You Are My Sunshine.
FOR FANS OF: Rise Against, Milk Teeth.
JAMES HICKIE

THE INSIDER
FRANK IERO
(VOCALS/GUITAR)

HOW DID YOU END UP BAGGING STEVE ALBINI?
"After I'd finished touring [debut album] .STOMACHACHES. we made a phone call to Steve. He said he'd like to work with us and that he had three days free the next month, so we did it. We drove out to Chicago, stayed with him at the studio, and made the EP. When I came home, I knew what I wanted to do on Parachutes, but listening back to the session with Steve, it made sense to me what an important stopgap that was, and how it shaped the band."

WHAT'S HE LIKE TO WORK WITH AS A PRODUCER?
"Steve was very open about the fact he considers himself an engineer, not a producer. That was a real confidence builder for me. At first I was trepidatious because we'd play the song and ask, 'How was that?' and he'd say, 'I don't know – how was it?' His thinking was that *I* should know, because it's my project."

HOW DID YOUR VERSION OF YOU ARE MY SUNSHINE COME ABOUT?
"I remember my mother and grandmother singing it to me when I was younger, but people only ever seemed to sing the chorus; you never actually got the full scope of how heavy that song is. My son was given a flower that sang it and moved to the beat, so it became one of his favourites. I thought, 'How great would it be to try it?' so we did a live version for a while, which we really enjoyed – especially people's reactions to hearing it."



"WORKING WITH STEVE ALBINI WAS A REAL CONFIDENCE BOOSTER..."

FRANK IERO

TRACK BY TRACK

ARCANE ROOTS

MELANCHOLIA HYMNS *(EASY LIFE/RED ESSENTIAL)*

KKKK

BRITISH ROCK BOUNDARY-PUSHERS RETURN WITH DAZZLING SECOND ALBUM

1 *BEFORE ME*
A maze of bewildering song structures and berserk though fully-realised ideas, Melancholia Hymns begins with Before Me, a wall-of-sound symphony built of synthesizers and unfathomable time signatures.

2 *MATTER*
One of the album's more straightforward tracks, Matter still isn't very straightforward at all. But it does feature a monster of a snaking riff.

3 *INDIGO*
This is an album that invests heavily in patience, a quality showcased by a song that takes a good three minutes to kick into life. You'll be more than satisfied when its payoff (finally) arrives.

4 *OFF THE FLOOR*
At times this is the kind of song that might have listeners cutting a rug *on* the dance floor, but typically not all the way through. Maximum groove with moments of sparse serenity.

5 *CURTAINS*
Curtains for what, you might ask? Well, on Melancholia Hymns it's curtains for the kind of mathcore metal in which Arcane Roots have been known to dabble. But not entirely, as here, briefly, the band indulges in a flurry of riffs and screaming vocals.

6 *SOLEMN*
Not really very solemn at all, here the trio indulge in a hulking and patient groove that stands at odds with the rest of this cracking album. Sexy in a still-quite-nerdy way.

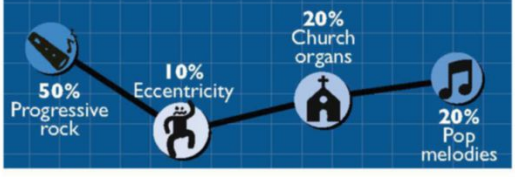
7 *ARP*
Don't let the near-orchestral beginning fool you, because by the end this has switched gears into a near-frenzy with time changes that suggest a band more comfortable with Morse code than with conventional beats.

8 *FIREFLIES*
Another rare excursion into complicated and punishing riff-heavy spasms of energy, Fireflies is a song that explodes with sonic violence. Imagine Biffy Clyro playing at gunpoint.

9 *EVERYTHING (ALL AT ONCE)*
Brilliantly elongated and sophisticated, this is part-church organ, part-haunting melody, and part-kitchen sink. Oh, and it has an outro that lasts a minute in which almost nothing happens.

10 *HALF THE WORLD*
On an album packed with best bits, Arcane Roots manage the impressive feat of saving the best for last. Half The World clocks out with an extended soaring melody for which other bands would gladly trade souls. It's the spectacular conclusion to a spectacular album.

THIS ALBUM IS MOSTLY MADE UP OF...



WORDS: IAN WINWOOD

SLEEPING WITH SIRENS

GOSSIP *(WARNER BROS.)*

KKK

KELLIN QUINN AND CO. OVER-PROMISE AND UNDER-DELIVER ON MAJOR-LABEL DEBUT

KELLIN QUINN has made some big claims about the fifth Sleeping With Sirens record. The frontman said we can expect the 11-song set to be more "grown up". "I'm 31 now and I wanted to make a record that sounded my age," he explained. He also promised we can expect the quintet to have finally honed a sound all of their own. "When you start off as a band you take influence from other artists," he offered. "Then you find your own voice and your own sound, and I think that's what this album is for us…"

Upon listening to Gossip – the group's major-label debut, and their first time working with producer David Bendeth (Paramore, Of Mice & Men) – these claims haven't *quite* been delivered on. Sure, the songs sound unique to SWS because of their singer's inimitable voice, but several of the tracks are reminiscent of other artists. There's the Papa Roach-esque Empire To Ashes, The Chase (music Simple Plan were making 12 years ago, featuring an ill-advised spoken-word-cum-rap moment near the end) and Legends, which borrows heavily in sentiment from Fall Out Boy's Centuries. Meanwhile, Hole In My Heart could have been a B-side on Linkin Park's One More Light, and features the cringeworthy lyrics, '*I am thunder, I am rain, I will set you free from the hurricane.*'

If you've the stomach to process such sickly sweet statements, then you'll likely think these songs are excellent. Kellin does, after all, know how to write a massive pop-rock song, and here the band have produced their catchiest set so far. In particular on opener Gossip, which is the enormous, sassy, inescapable kind of tune this band have managed so well in the past.

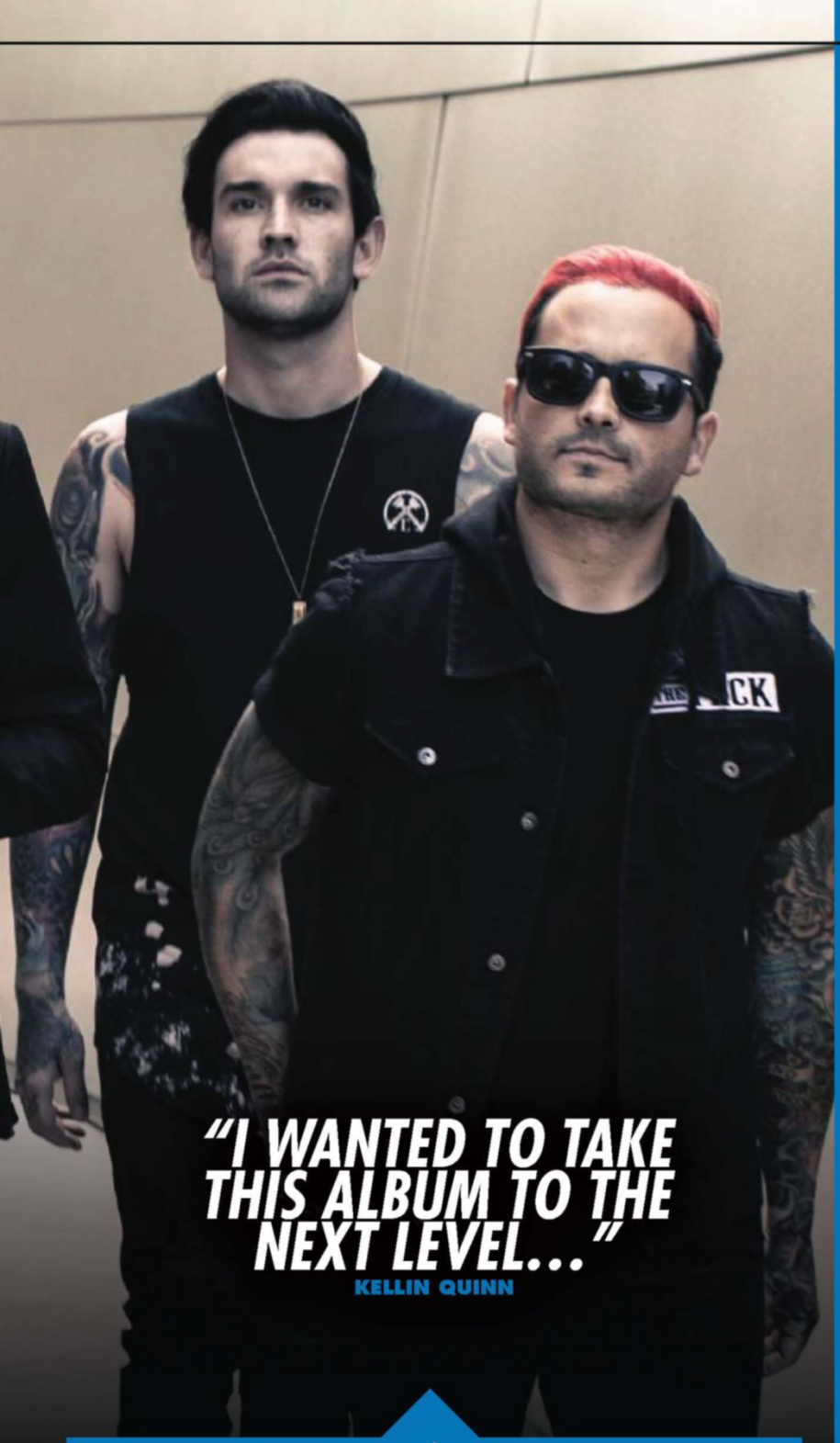
Elsewhere, One Man Army is more chilled-out than the title-track, but you'll likely still wake up with the '*All eyes on me / Castles falling / Glory, glory / All rise like a one man army*' line in your head. Which at least proves that, like them or not, these lyrics are memorable. And when the album ends, it brings things to a close on a high, with standout track War, a poignant and beautifully-delivered number exploring the topic cited in the title. It's the sort of song epic enough to make its way onto a movie soundtrack, and the words are easily the realest thing Kellin's ever laid down in the vocal booth.

"I feel like it's definitely going to be a record people talk about," said the frontman of why he chose to name the album Gossip, and that's a statement that *does* stand up. Whether that talk is good or bad will, however, depend on the listener.

DOWNLOAD: Gossip, War.

FOR FANS OF: All Time Low, Pierce The Veil.

JENNYFER J. WALKER



"I WANTED TO TAKE THIS ALBUM TO THE NEXT LEVEL..."

KELLIN QUINN

THE INSIDER KELLIN QUINN (VOCALS)

HOW DID YOU FIND WORKING WITH RENOWNED TASKMASTER DAVID BENDETH FOR THE FIRST TIME?
"For the most part he was pretty fun to work with, but there were a couple of days he was pretty intense. His attitude tended to be based on what he wanted the performance to be on a specific song. If he wanted a lot of emotion then he would be sterner that day."

DID YOU HAVE TO REALLY PUSH YOURSELF EVERY TIME YOU WERE IN THE VOCAL BOOTH?
"I always push myself when we're recording. With this album, I wanted to take it to the next level but at the same time I was really conscious of the live aspect of it. I wanted to know I'd be comfortable onstage singing these songs every night."

WHEN KERRANG! INTERVIEWED YOU IN THE STUDIO, THE WORD 'UNCOMFORTABLE' CAME UP A LOT – HOW COME?
"David is a really dry and sarcastic and blunt character, and he enjoys making you feel as uncomfortable as possible when you're in the studio! I'd say I'm very blunt and dry, too, so he and I got on pretty well. He liked to roast Jack [Fowler, guitar] and some of the other guys, and make them feel *really* uncomfortable about stuff."

INTERVIEW: DAN SLESSOR

TRACK BY TRACK

SATYRICON

DEEP CALLETH UPON DEEP *(NAPALM)*

KKKK

BLACK METAL STALWARTS HIT NEW HEIGHTS – AND DEPTHS – ON NINTH FULL-LENGTH

1 MIDNIGHT SERPENT
With their sonic boundaries shifting through the years, Satyricon have retained an iconoclastic attitude towards extreme music. There's certainly no doubting their intensity as this opener explodes into your face, alternating full-throttle speed with a doomy groove. Heavy – and slithery.

2 BLOOD CRACKS OPEN THE GROUND
It's not exactly The Dillinger Escape Plan, but this assembly of angular twists and turns is one of the most fiendishly complex pieces the Norwegian duo have ever put their name to.

3 TO YOUR BRETHREN IN THE DARK
There's long been a gothic element to Satyricon's work, and as you may have worked out from its title, this is the point it rears its gloomy head on their ninth album. One for fans of Paradise Lost and the Sisters Of Mercy.

4 DEEP CALLETH UPON DEEP
Curiously, this title-track opens and closes with a riff that sounds like a blackened Rage Against The Machine. It's decidedly less funky in-between, with mainman Satyr singing of old forests and dark storms while a wordless choral incantation lurks spookily in the background.

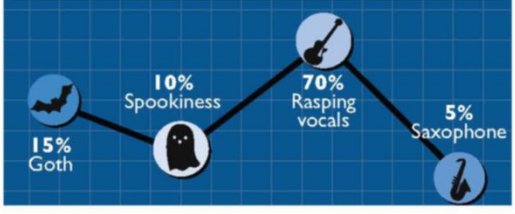
5 THE GHOST OF ROME
Some of Satyricon's most memorable tunes, like Fuel For Hatred and K.I.N.G., have been propelled by metronomic beasts from drummer Frost, and this particularly catchy number fits proudly into that tradition.

6 DISSONANT
Hang on – is that a saxophone? Evidently Satyricon haven't lost their ability to surprise.

7 BLACK WINGS AND WITHERING GLOOM
This one finds Satyr intoning gloomily about '*The snow-covered mountains of north.*' Frankly, they sound like a rubbish place to go on holiday, but an excellent destination for seven minutes of grandiose bleakness.

8 BURIAL RITE
Hedging his bets somewhat, Satyr has described this album as either "the beginning of something new or… my last record." A burial rite might sound pretty final, but this packs such a mighty punch that it's the end of the line for these Norse Gods.

THIS ALBUM IS MOSTLY MADE UP OF...



WORDS: OLLY THOMAS

CIRCA SURVIVE

THE AMULET *(HOPELESS)*

KKK

EMO-PROG FAVOURITES GET ETHEREAL ON VAST SIXTH ALBUM

WE KNOW what to expect from Circa Survive: song titles that sound like witches' spells, unusual vocals that spin falsetto notes into screams, and introspective guitar work. Dreamy, meandering and less spiky than usual, The Amulet represents the Philadelphia five-piece's most otherworldly landscape yet. Frontman Anthony Green proves himself a master of control; softly howling while constantly threatening to break, as he navigates themes of life, death and rebirth. If you didn't like Circa Survive before, an album without any clear standout or breakaway tracks is unlikely to change your mind, despite the moments of delicacy and nuance.

DOWNLOAD: Never Tell A Soul.
FOR FANS OF: mewithoutYou, Thrice.

HANNAH EWENS

SAMOANS

LAIKA *(APRES VOUS)*

KKKK

CARDIFF ROCKERS EMBARK ON A DYSTOPIAN VOYAGE INTO SCI-FI

LAIKA WAS the first dog to be launched into orbit, before you ask. And Samoans' interest in the story of the Soviet space-pooch and her doomed voyage should serve as an early marker for the headspace these Cardiff rockers frequently drift into throughout their second full-length. Because this is a record obsessed with science-fiction; a record that stays up late watching UFO documentaries and thumbing through dystopian literature. Sonically, this collection of songs feeds off these otherworldly motifs: the (not un-Biffy like) unnerving, shimmering build-up of Second Tongue conjures images of floating delicately through the void, while the stifled tension of Forcefield could soundtrack first steps on a new planet. It's a gentle, charming concept that keeps the band's angular rock on the right side of interesting.

DOWNLOAD: Broken Hands.
FOR FANS OF: Biffy Clyro, Arcane Roots.

TOM SHEPHERD

DIABLO BLVD

ZERO HOUR *(NUCLEAR BLAST)*

KKKK

BELGIAN METALLERS RETURN WITH BIGGER, BADDER AND GROOOOVIER RIFFS

IF YOU like big, fat groovy riffs then buckle up and punch Diablo Blvd into your sat nav. Turn right at Sinister Vibes Lane, right again at Massive Melodic Vocals Avenue and continue for 11 tracks. You have now reached your destination (as has this analogy… but what a ride!). As the record rumbles through weird and wonderful lyrics including God In The Machine's '*High definition replaces the eye, high definition exposes the lie*' – quick, someone cancel frontman Alex Agnew's Sky HD package – there's a sense that this five-piece have found their far-out niche on album number four. If Zero Hour proves one thing, it's that it's okay to take the scenic route.

DOWNLOAD: Sing From The Gallows.
FOR FANS OF: Killswitch Engage, Korn.

JOHN LONGBOTTOM

LYRIC OF THE WEEK

'Flesh kiss ceremony / A sign of the Devil's climax.' We'll be really, really honest, right – the main reason we like this so much is that someone thought to write a line about Old Nick's sex face. Which, for a being whose face is normally pretty contorted, is surely a proper sight to behold.

BAND: Grave Pleasures
SONG: Be My Hiroshima
ALBUM: Motherblood

SLEEVE OF THE WEEK

Always good with art, Converge. For their forthcoming The Dusk In Us album, they've opted for a hooded figure with bundles of twigs for hands. Rumours that this is a sneak peek at singer Jacob Bannon's Hallowe'en duds have just been made up.

VIDEO OF THE WEEK

GREEN DAY, TOO DUMB TO DIE

Animated videos are awesome. Especially when they look like the sort of thing you'd see at the end of a Victorian pier. Bonus points for having tiny doctors inspecting a giant brain, which is always good.

CRADLE OF FILTH

CRYPTORIANA – THE SEDUCTIVENESS OF DECAY *(NUCLEAR BLAST)*

KKKK

BRITISH BLACK METAL VILLAINS TAKE US BACK TO THE DAYS OF THE RIPPER

WHETHER YOU like him or not, Dani Filth remains one of Britain's highest-ranking purveyors of perverse pleasures, even after 26 years. The vampyric faces in Cradle Of Filth's line-up may have been rotated more times than a very popular roundabout – but at its core is a leader that refuses to mellow. And it only takes one listen to Cryptoriana… to realise what nasty national treasure he is; still spitting, seething and shrieking like the living dead. Opener Exquisite Torments Await perfectly sets the scene for this Victorian nightmare, as grinding blood-spattered guitars conduct a choral symphony from Hell, before something equally devilish arrives in the form of Heartbreak And Seance. With this twelfth full-length, Cradle Of Filth have created a gothic horror that makes Mary Shelley's Frankenstein look like The Emoji Movie.

DOWNLOAD: Heartbreak And Seance.
FOR FANS OF: Emperor, Dimmu Borgir.

AMIT SHARMA

METZ

STRANGE PEACE *(SUB POP)*

KKK

OTTAWA NOISE-ROCKERS TRY TO EXPLODE YOUR SPEAKERS – AGAIN

CANADIAN PUNKS METZ may have done away with the numbering system that accompanied their first two albums, but Strange Peace is very much the third act of the same play; a freewheeling, static and reverb-drenched cacophony best experienced at great volume in basement venues. Caterpillar and Sink emerge as two rare instances of METZ taking their time with things, breaking up the relentless pace to sporadically deliver on the prophecy of the album's title. Escalator Teeth, meanwhile, is another short (47 seconds), stabbing moment of clarity. The rest is largely exhilarating and occasionally meandering. More of the same, then, which is entirely the point.

DOWNLOAD: Cellophane.
FOR FANS OF: Lightning Bolt, Fugazi.

ALISTAIR LAWRENCE

SONS OF TEXAS

FORGED BY FORTITUDE *(RAZOR & TIE)*

KKKK

HEAVYWEIGHT CONTEST BETWEEN METAL AND MELODY ENTERS ROUND TWO

ALTHOUGH THESE songs were recorded before Hurricane Harvey devastated Sons Of Texas' home state, this album title nevertheless seems emblematic of the struggle to prevail. Just like the band's underrated 2015 debut, Baptized In The Rio Grande, Forged By Fortitude veers from the hefty to the hearty, combining brusque metal with the brotherly cheer of Black Stone Cherry. It's an unflinching album, marrying hooks with mountains of volume – and manages to snag attention without rupturing comfort zones. The band switches from Pantera-inspired rage – the blunt force of opener Buy In To Sell Out and the title-track – to easy charm via Beneath The Riverbed. It's an impressive enough effort to reassure you the Lone Star state will rise again.

DOWNLOAD: Feed The Need.
FOR FANS OF: Hellyeah, Monster Truck.

STEVE BEEBEE

THE UNPRECEDENTED success (and total brilliance) of Guns N' Roses' Not in This Lifetime… Tour has resulted in the release of a number of new books telling the extraordinary story of this genuine musical phenomenon. Few, however, can match **GUNS N' ROSES: THE LIFE AND TIMES OF A ROCK'N'ROLL BAND (KKKK)** for sheer labour of love comprehensiveness.

While a glossy coffee table tome might sound a safe treatment for a mob famously labelled 'The Most Dangerous Band In The World', these 235 pages nevertheless present the triumphs and the trailblazing, the fallings-out and the feuds, and the making-ups in lavish style.

Released, in fact, to coincide with the 30th anniversary

NEW TRACKS

1 MARILYN MANSON – WE KNOW WHERE YOU FUCKING LIVE
Thought IT was scary? How about The God Of Fuck turning up on your doorstep with a new tune?

2 THE USED – OVER AND OVER AGAIN
So, the new Used album is longer than a film and the songs last ages. Here's about three per cent of it. And it's great!

3 WE CAME AS ROMANS – COLD LIKE WAR
Cold Like War? Cold like '*WOOOARGH*', more like…

4 KNUCKLE PUCK – DOUBLE HELIX
A double helix looks like a twisty slide. This is the perfect pop-punk tune to ride it to.

5 ELECTRIC WIZARD – SEE YOU IN HELL
Imagine if Sabbath lived entirely on weed, magic and horror movies. That's the riff to this, that is.

THE MOVIELIFE
CITIES IN SEARCH OF A HEART *(RISE)*

KK
EMO ALSO-RANS REPLAY THEIR OWN FORMULA ON UNDERWHELMING RETURN

THE MOVIELIFE might, understandably, be feeling like fellow Long Islanders Brand New stole their thunder. With Science Fiction dropping a month before their first album in 14 years, The Movielife are in danger of being lost again. And while Cities In Search Of A Heart is by no means musically unsophisticated, it leans too heavily on worn platitudes. Pour Two Glasses tugs on the heartstrings, before proceeding to yank them out with the refrain, '*I'm not coming home for Christmas / I'm coming home for you.*' And while there may be none-more-emo a lyric than '*The world is a pile of shit in the summer sun*,' sadly The Movielife's successors, and contemporaries, have moved on too far for this latest effort to hit home.

DOWNLOAD: Lake Superior.
FOR FANS OF: Can't Swim, Brand New.
JAMES MACKINNON

UPCDOWNC
I, AWAKE *(SELF-RELEASED)*

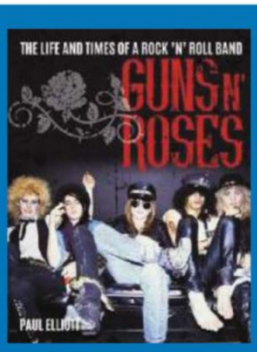
KKK
KENT POST-ROCK VETS USHER IN A DARK NEW DAWN

HORROR SOUNDTRACKS were a major influence on this latest UpCDownC record. And while that may seem odd considering the sprawling post-rock the Kent instrumentalists first emerged with 17 years ago, in this current iteration it makes sense. Because things have become dark for the trio. *Very* dark. Just take a listen to the rich, tar-black grooves of Awake – Part 4, or the eerie electronics that loom throughout Adrift – Part 3, and its clear this is a band experimenting with something far denser and sludgier than anything that has come before. Sure, instances of post-rock luminosity do break through the clouds on occasion, but they're promptly eclipsed – and it's in this contrast that the record finds its most captivating moments.

DOWNLOAD: Awake – Part 4.
FOR FANS OF: 65daysofstatic, Bossk.
TOM SHEPHERD

of Appetite For Destruction – the biggest-selling debut in the history of American Music – it's by veteran music journalist Paul Elliott; a one-time K! scribe, and someone more than familiar with this story, having penned the first-ever Guns N' Roses biographies back in 1990.

As you'd expect from a man who's spent his professional life chronicling Axl Rose, Slash, Duff McKagan and co. – yes, including the braids and Buckethead years – this is as colourful as the K!-referencing Get In The Ring, and as essential as the riff to Welcome To The Jungle. Do you know where you are? You're in the bookshop, baby. You're gonna buy!



WORDS: JAMES HICKIE

Arch Enemy
ANTHEMS OF REBELLION (CENTURY MEDIA, 2003)

THE MOMENT A DEATH METAL CULT STRODE FROM THE SHADOWS TO GRAB MILLENNIAL METAL BY THE BALLS

MORE HULKING behemoth than fiery flash-in-the-pan, Arch Enemy have always thrived on the slow-build. By 2003, however, the Halmstad melodic death metallers had something to prove. Still writhing – even after four records of irreproachable quality – in the aftermath of guitarist and bandleader Michael Amott's time with iconic death metallers Carcass, it seemed critical that they steel-stamp an identity all of their own. And, though the appointment of German frontwoman Angela Gossow (a controversial replacement for original vocalist Johan Liiva) had been vindicated by the sheer brilliance of 2001's Wages Of Sin, it was time to lay any previous teething problems to rest once and for all and go in for the kill.

The promotion of producer Andy Sneap (Machine Head, Megadeth) from mixing to production duties meant an enforced change of hunting ground. Leaving Sweden behind – for the only time in their careers – in favour of his studio in the English Midlands added edge and focus: a separation from habit and home comforts. Songwriting, too, was shunted out of the comfort zone. The already-searing six-string interplay between Michael and his brother Christopher was sharpened further still on tracks like Dead Eyes See No Future. Silent Wars allowed Gossow to consolidate herself as one of the most ferocious vocalists (female or otherwise) in metal. "We Will Rise" promised the lead single and, with heavy airplay, K! and MTV circulation of music videos and a touring cycle as relentless as the music following in its wake, their still-unbroken heavyweight status was set in stone. Here, Michael reflects on the moment Arch Enemy truly lifted off…

FOURTEEN YEARS DOWN THE LINE, WHAT ARE YOUR MEMORIES OF ANTHEMS OF REBELLION?
MICHAEL AMOTT *(GUITAR)*: "Wow, it really doesn't seem that long ago! On the previous record, Wages Of Sin, we'd become a serious touring outfit. This was our next stop on from that. We were coming from a place where we'd been able to tour the world properly for the first time with Arch Enemy, and we brought a lot of what we had picked up from that with us into the studio. It was also the first and only time we recorded an album outside of Sweden. We worked with our producer Andy Sneap in Derby, England!"

DID YOU HAVE ANY INTERESTING ICEBREAKERS FOR STARTING WORK WITH ANDY?
"Our singer at the time, Angela, baked some space cookies. We were hanging out and Andy tried some of those. He said that he couldn't feel anything and ate quite a lot of them and, well, I'm not sure how much of what happened Andy would want me to divulge, but we had a hell of a time. It was a long, crazy night. Not an awful lot of pre-production happened the next day…"

HOW IMPORTANT WAS IT AS A STEPPING STONE TO BEING THE OUTFIT YOU ARE TODAY?
"We did get some of our first real airplay on this record. It's also the one where we were first really able to make videos – We Will Rise got a lot of airplay in America on the Headbangers' Ball – and we started touring more in the States. We played a tour with Slayer over there, which was a huge deal for us, so I guess it was really important. Still, for me, it's just another step on this long journey from our first album to our new one. We've been lucky in that sense – we were never an overnight success and we've managed to keep building, bit by bit."

AND IF YOU HAD TO GIVE AN ALTERNATIVE TITLE TO THE ANTHEMS OF REBELLION CHAPTER?
"'Ambitious', I guess. We worked really hard. We toured relentlessly, both in the States and in Europe. We were still growing. We hadn't really reached this current level yet. And there's the element that different albums are more successful in different regions. Some albums are huge in Europe; some in America; some in Japan. Maybe one day we'll strike the sweet spot and have one that's really popular everywhere (*laughs*)."

WORDS: SAM LAW

"OUR PRODUCER ATE QUITE A LOT OF SPACE COOKIES…"
MICHAEL AMOTT

K!LOBBER

MU$T HAV£S

ALL THE BEST GEAR FROM THE FOUR CORNERS OF PLANET ROCK AND BEYOND!

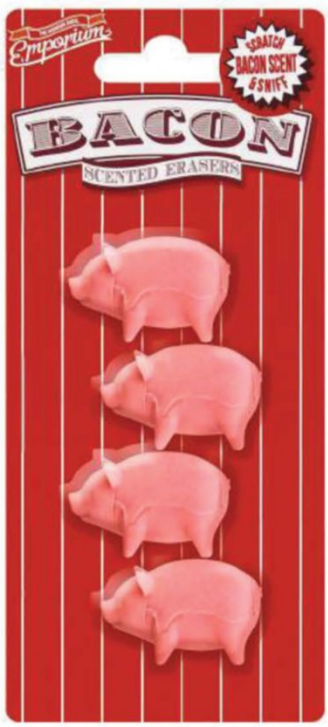
Doug The Pug has incredible restraint being able to lounge about posing on this pizza without devouring the lot. He's got more restraint than us, anyway.
£9.99 Grindstore.com

The top left Morty face on this Rick & Morty wallet is the same one we make when we check our online banking.
£14.99 Grindstore.com

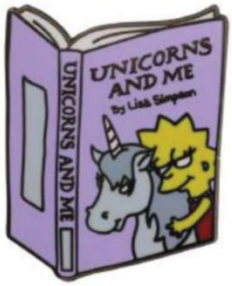
This BMTH shirt looks like someone went out wearing it in the rain. If the rain were made of bleach. OUR EYESSSSS!
£18.99 Grindstore.com

This T-shirt is really creepy, isn't IT? You probably shouldn't wear IT around kids because they definitely won't like IT.
£12.99 Grindstore.com

Our mum would never let us have one of these plasma balls because they're pointless. Not this one. This one's a speaker.
$22.49 (£16.97) Hottopic.com



Because why wouldn't you want your rubbers to smell like bacon? And no, these don't taste good in a sandwich, because they're rubbers.
£2.99 Grindstore.com



Who doesn't love a Simpsons-themed pin badge? People who don't like The Simpsons, we guess, but they're silly.
£4.99 Grindstore.com

Wanna look like an extra from Seth Rogen and James Franco stoner movie Pineapple Express? Then this is the shirt for you.
£15.99 Grindstore.com

Imagine literally twenty one pilots fighting over this hat. YOU CAN'T BOTH WEAR IT, LADS. ONE AT A TIME, PLEASE.
£24.99 Grindstore.com

Pretend you're Mötley Crüe while doing milk shots from these cookie shot glasses. Then rub those chocolate chips into your gums.
£14.98 Amazon.co.uk

Bum bags are kind of an embarrassing accessory. Get this camo one so no-one can see you're wearing it.
£25.99 Impericon.com

WORDS: JENNYFER J. WALKER

POP-PUNK INVASION

EVERY POP-PUNK BAND EVER IS PLAYING THE UK THIS WEEK. HERE'S SOME OF THEIR BEST MERCH...

Straying from the path is a bad idea when you're walking in the woods. Take this SFTP hoodie with you, so you don't get chilly.
£29.99 Impericon.com

This patch would suggest that RHCP are into a spot of synchronised sperm swimming, which is gross.
£2.25 Grindstore.com

This Vans hoodie is really quite expensive, so make your money back on it by getting a job as a traffic cone. Position yourself amongst the never-ending M25 roadworks and watch the £££ roll in.
£70 Vans.co.uk

The design on the front of this Linkin Park shirt is a work of art. We like. We like it a lot.
£15.99 Grindstore.com

Game Of Thrones would be way less fighty if Westeros had a Starbucks and they could all get a morning coffee.
£4.99 Grindstore.com

This is a local sign for local people – we'll have no trouble here! Stick it out in the street to really confuse your postman.
£3.99 Grindstore.com

As well as realising Thriller is their favourite song, New Found Glory realised they should play all their albums in full on this tour. Great decision, guys.
$10 (£7.55)
Newfoundglorystuff.com

Another band playing an album in full is Mayday Parade with A Lesson In Romantics. This check shirt has little to do with that, but it's just nice, isn't it?
$40 (£30.21)
Maydayparade.merchnow.com

With Confidence are supporting Mayday Parade. Wave this flag during the latter's set to show who you're really there for.
$25 (£18.88)
Merchnow.com

Waterparks are doing their first UK headline tour, but we'd rather see Waterbarks play their good-boy-core.
$14.99 (£11.32)
Merchnow.com

ROAM are supporting NFG ahead of the release of their new album, which comes with this obnoxiously-coloured top.
£35.99
Impericon.com

If you don't see Trash Boat when they play this week, you'll be dead to them. It says it here on this sweet long sleeve.
£20
Kontrabandstores.eu/trashboat

MAYDAY PARADE

THE EMO VETERANS ARE REVISITING THEIR DEBUT ALBUM! SPOILER: THIS TOUR WILL CONTAIN NOSTALGIA, TEARS AND GOOD VIBES…

HEY, DEREK! THIS TOUR CELEBRATES 10 YEARS OF A LESSON IN ROMANTICS. ARE YOU EXCITED TO PLAY THAT ALBUM IN FULL?

DEREK SANDERS (*VOCALS/GUITAR/PIANO*): "Yeah! We're going to be playing the whole thing front-to-back, and then of course some more songs at the end. I'd say seven or eight [extra songs], so it's a nice, full set, and it's a lot of fun."

HOW ARE YOU FEELING ABOUT THE RECORD'S ANNIVERSARY? DOES IT MAKE YOU FEEL OLD? DOES IT FEEL LIKE THAT MUCH TIME HAS PASSED?

"It definitely makes me feel a little old, but it's cool. It's an amazing thing – it brings you back. When we did North America it was just amazing to see the reactions, and to hear all the stories – that was one of the coolest things about it. We'd meet people every night who'd tell us where they were and what they were doing 10 years ago when they first got into the record, and what it means to them. We're very humbled to still be around after all this time."

WHAT ARE SOME OF YOUR FONDEST MEMORIES OF TOURING THE ALBUM?

"Those were some of the best days. When we first put the record out, we were still touring in a van at a pretty small level, and just watching things grow. When the album first came out we did the longest stretch of touring we'd ever done; we were on the road for seven months straight. We did North America, then Japan and Australia for the first time, and then we went to the UK for the first time – it was really back-to-back. Even in those seven months we saw the momentum start to take off. It was such an exciting time, and it was what we all wanted to happen."

> ***"IT'S HUMBLING TO STILL BE AROUND!"***
> **DEREK SANDERS**

YOU'RE BRINGING AUSSIE POP-PUNKS WITH CONFIDENCE OUT WITH YOU AS SUPPORT – ARE YOU A FAN OF THOSE GUYS?

"I think they're a great band and really cool dudes. We haven't gotten to know them super-well yet, but they seem like really great guys, and I've heard nothing but great stories about them, so I'm excited to get to know them better. I think it's important to bring out really good bands with you. A strong tour package is great, because you're giving the fans something more."

AGREED. SO, OTHER THAN THIS TOUR, WHAT DOES THE REST OF THE YEAR LOOK LIKE FOR MAYDAY PARADE?

"We have some time off, and we've been writing and recording, actually, which has been exciting. We then have a handful of international stuff coming up, and once that's done we'll finish up the record. Hopefully in spring or early summer next year we'll have that out – and after that we'll get back out and jump into the next cycle."

OH, SWEET! SO IS THERE ANY CHANCE THAT WE'LL BE HEARING NEW MATERIAL AT THESE SHOWS, THEN?

"Well, I don't know. Probably not – at least not on this one – but I think it would be great, especially if we can release a song that we've finished in the next couple of weeks or months, and then maybe start playing that one live. I guess it's still a little early to say for sure. I'd be really happy if we could pull something off like that, though."

DATES: O2 Academy Newcastle September 20, O2 ABC Glasgow 21, Manchester Academy 22, O2 Institute Birmingham 23, O2 Academy Oxford 25, Cambridge Junction 26, Brighton Concorde II 27, Southampton Engine Rooms 28, O2 Academy Bristol 29, London O2 Forum Kentish Town 30. Support: With Confidence, All Get Out.

WORDS: DAN SLESSOR **PHOTO:** CHRIS CASEY

YOUR WEEK!

KERRANG! DAY SEPTEMBER 20

BIRMINGHAM Charly Bliss (Sunflower Lounge)
BIRMINGHAM MassMatiks, Youth Killed It, History Of Sex (Flapper)
BRISTOL The Gospel Youth, Milestones, Luke Rainsford, Tuskens (Exchange)
CARDIFF New Found Glory, ROAM (Tramshed)
LONDON Alazka, Imminence, Across The Atlantic (Black Heart)
MANCHESTER Jaret Reddick, The Lounge Kittens (Gorilla)
NEWCASTLE Frank Iero And The Patience, Dave Hause & The Mermaid, The Homeless Gospel Choir, Paceshifters (Students' Union)
NEWCASTLE Mayday Parade, With Confidence, All Get Out (O2 Academy Newcastle)
NOTTINGHAM Trash Boat, Broadside, Homebound (Rock City Basement)
WOLVERHAMPTON Voodoo Six, SKAM (Slade Rooms)

THURSDAY SEPTEMBER 21

BIRMINGHAM The Gospel Youth, Milestones, Beaumont, Thank The Academy (Flapper)
BRIGHTON Car Bomb, Circuit Of Sun (Haunt)
BRISTOL Brutality Will Prevail, Chamber, Rancour, Sick Ones (Louisiana)
BRISTOL Waterparks, Chapel, The Bottom Line (Fleece)
GLASGOW Mayday Parade, With Confidence, All Get Out (O2 ABC Glasgow)
LIVERPOOL Frank Iero And The Patience, Dave Hause & The Mermaid, The Homeless Gospel Choir, Paceshifters (Arts Club)
LONDON Bush, RavenEye (O2 Forum Kentish Town)
NEWCASTLE Voodoo Six, SKAM (Cluny)
OXFORD New Found Glory, ROAM (Oxford O2 Academy)
SOUTHAMPTON MassMatiks, Youth Killed It, How's Harry (Joiners)
SOUTHAMPTON Young Guns, Holding Absence, Beyond Recall (Engine Rooms)

FRIDAY SEPTEMBER 22

BIRMINGHAM Bush, RavenEye (O2 Institute Birmingham)
BIRMINGHAM Life Of Agony, Aaron Buchanan & The Cult Classics, Blood Runs Deep (O2 Institute2 Birmingham)
BIRMINGHAM Machine Gun Kelly (O2 Academy Birmingham)
BIRMINGHAM Turnover, Emotional, Palladino (O2 Institute3 Birmingham)
LEEDS Frank Iero And The Patience, Dave Hause & The Mermaid, The Homeless Gospel Choir, Paceshifters (Key Club)
LONDON Brutality Will Prevail, Chamber, Rancour (Assembly, Camden)
LONDON MassMatiks, Youth Killed It, How's Harry (Hoxton Square Bar & Kitchen)
LONDON Trash Boat, Broadside, Homebound (Underworld, Camden)
LONDON Young Guns, Holding Absence, Beyond Recall (ULU Student Central)
MANCHESTER Mayday Parade, With Confidence, All Get Out (Academy)
NEWCASTLE The Gospel Youth, Milestones (Jumpin' Jacks)
NORWICH New Found Glory, ROAM (Nick Rayns LCR)
NOTTINGHAM Waterparks, Chapel, The Bottom Line (Rescue Rooms)
SOUTHAMPTON Car Bomb, Circuit Of Suns (Joiners)

SATURDAY SEPTEMBER 23

BIRMINGHAM Mayday Parade, With Confidence, All Get Out (O2 Institute Birmingham)
GLASGOW The Gospel Youth, Milestones (Audio)
LEEDS Trash Boat, Broadside, Homebound (Key Club)
LONDON Life Of Agony, Aaron Buchanan & The Cult Classics, Blood Runs Deep (Electric Ballroom, Camden)
LONDON Machine Gun Kelly (O2 Academy Brixton)
LONDON New Found Glory, ROAM (O2 Forum Kentish Town)
MANCHESTER Brutality Will Prevail (Gullivers)
MILTON KEYNES Car Bomb, Circuit of Suns, NYCOSIA (Craufurd Arms)
NORWICH Bush, RavenEye (Waterfront)
NOTTINGHAM Turnover, Palladino, Emotional (Rescue Rooms)

SUNDAY SEPTEMBER 24

BOURNEMOUTH Brutality Will Prevail, Old Boy, The Disconnect (Anvil)
LEEDS The Gospel Youth, Milestones, Vexxes (Key Club)
MANCHESTER Frank Iero And The Patience, Dave Hause & The Mermaid, The Homeless Gospel Choir, Paceshifters (Academy 3)
MANCHESTER Trash Boat, Broadside, Homebound (Rebellion)
NEWCASTLE Turnover, Emotional, Palladino (Riverside)

MONDAY SEPTEMBER 25

BRIGHTON Frank Iero And The Patience, Dave Hause & The Mermaid, The Homeless Gospel Choir, Paceshifters (Concorde II)
BRISTOL Bush, RavenEye (O2 Academy Bristol)
BRISTOL Car Bomb, Circuit Of Suns, Embodiment (Fleece)
MANCHESTER Young Guns, Holding Absence (Club Academy)
NEWCASTLE Trash Boat, Broadside, Homebound (O2 Academy2 Newcastle)
OXFORD Mayday Parade, With Confidence, All Get Out (O2 Academy Oxford)
PORTSMOUTH New Found Glory, ROAM (Pyramids Centre)

TUESDAY SEPTEMBER 26

BIRMINGHAM Car Bomb, Circuit Of Suns (Mama Roux's)
BRISTOL Frank Iero And The Patience, Dave Hause & The Mermaid, The Homeless Gospel Choir, Paceshifters (Fleece)
CAMBRIDGE Mayday Parade, With Confidence, All Get out (Junction 1)
CARDIFF Young Guns, Holding Absence, Beyond Recall (Globe)
GLASGOW Bush, RavenEye (O2 ABC Glasgow)
GLASGOW Trash Boat, Broadside, Homebound (Garage)
LEEDS Waterparks, Chapel, The Bottom Line (Key Club)
NEWCASTLE Machine Gun Kelly (O2 Academy Newcastle)

RIDER OF THE WEEK

ARTIST: Korn

The nu-metal pioneers' demands sound more like an episode of Location, Location, Location – only they don't have to pay for anything…

KoRn

2 x large tables
10 x comfortable chairs
2 x sofas or couches
1 x large coat rack
1 x clean shower, with hot and cold running water
1 x clean, working toilet
1 x full-length mirror
4 x lamps with dimmable control
Both band rooms should have a 'vibe' to them – it should feel like you are walking into a small apartment

CAN'T GET TO A GIG?

THEN HERE'S SOME OTHER STUFF TO KEEP YOUR EYES/EARS BUSY

GREEN DAY GET ANIMATED IN NEW MUSIC VIDEO

KERRANG.COM

The punks have revealed the official video for Too Dumb To Die, where they're animated into looking like characters from Thunderbirds. They've even got that weird head-bobble, too!

WATCH TRAVIS BARKER JOIN THE FEVER ONSTAGE

KERRANG.COM

When letlive. announced they were calling it a day, we did a little (read: *massive*) cry. But we knew Jason Aalon Butler would be back. And he is, with his ferocious new band The Fever – something that we'll be getting infected by in no time. He's already got blink-182's Travis Barker up onstage with them at their first-ever club show. Show off…

FOO FIGHTERS IN THE BBC RADIO 1 LIVE LOUNGE

YOUTUBE.COM

The titans performed new tune The Sky Is A Neighborhood, old classic Best Of You and a cover of AC/DC's Let There Be Rock for BBC Radio 1's Live Lounge. It's all on YouTube now, so it's like having the band in your room. Well, kinda…

MY FIRST GIG

WHO: STEVIE RAY VAUGHAN, CIVIC CENTER, DES MOINES, 1987

HE MAY HAVE BEEN REFUSED ENTRY FROM A BAR AS A KID, BUT THE AXEMAN *EVENTUALLY* SAW HIS IDOL…

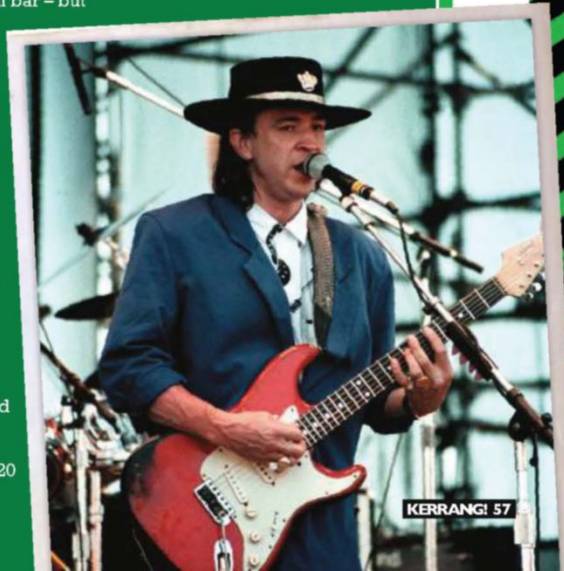
MICK THOMSON, SLIPKNOT

"I was 11 or 12 when I went to this show, and I still have the ticket stub. My dad and I saw Stevie Ray Vaughan on a late night talk show or some shit, and he played Hendrix's Voodoo Child. And, already being a massive Hendrix fan, I just looked at my dad with this 'What the fuck?' expression, because it was incredible.

"We both got hugely into him, and he played in a local bar – but they wouldn't let me in! But then he came back and hit the Civic Center and nothing would stop us going.

"This band, Blackfoot, opened the show, and their singer was in white polyester from head-to-toe, and no-one gave a shit about them, just killing time waiting for Stevie to hit the stage.

"The cool thing was Stevie said his voice was kind of trashed, so he was going to do more instrumentals, and for the encore he did Hendrix's Third Stone From The Sun for, like, 20 minutes! They shut all the lights off and only had these little pinpoint ones that looked like stars, and the only word I could use to describe it is: 'Whoa!' I'd only been playing the guitar a little while myself at the time, and I vividly remember watching his hands throughout the show, fixating on how he was manipulating things to make sounds I couldn't even begin to figure out. I also remember I couldn't hear for two days after that. We went to a 24-hour diner right after the show, and my ears were just *screaming*, but I loved it!"



WORDS: DAN SLESSOR **PHOTO:** GETTY

MY VENUE

THE LEXINGTON

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MATTHEW HALL, BOOKER/PROMOTER

HI, MATT! CAN YOU GIVE US A QUICK HISTORY OF THE VENUE?

"The place was built in 1850, but before we moved in it was a vodka bar. They used to have drum'n'bass parties until four in the morning, which you can imagine didn't go down well with the neighbours! So we stripped everything back, soundproofed it and opened up in 2008. It's called The Lexington because our downstairs bar specialises in bourbon, and Lexington is in [bourbon state] Kentucky. We actually used some of the earnings from the venue to create our own bourbon, Whiskey Thief."

THAT'S COOL! SO, BESIDES BEING KERRANG!'S LOCAL, HOW DO YOU THINK THE VENUE FITS INTO NORTH LONDON'S GIG SCENE?

"I always hope that we're the venue people would like to play first. Where it's a nice buzzy night, they know the sound will be looked after and the audience is going to be great. It's 200 capacity, so bands coming to the UK for the first time will come here, then they'll hopefully move up to [nearby 1,145-capacity venue] Scala."

AND WHAT HAVE BEEN YOUR STAND-OUT SHOWS THERE?

"Some of the best are with bands like King Gizzard & The Lizard Wizard, where there's seven of them on this small stage and it's a bit ridiculous! We even had an orchestra of 20 people play and the brass section was in the DJ booth. When [late garage rocker] Jay Reatard played, he jumped off a speaker stack. Luckily, he didn't squash anybody."

YOU DO CLUB NIGHTS AS WELL – IS THAT NECESSARY IN 2017?

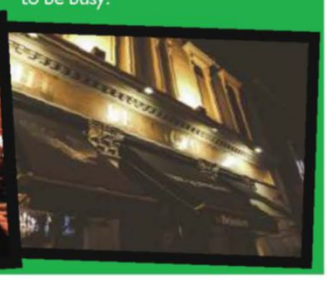
"I don't think you can just be a gig venue in 2017 and get away with it easily. In London, people often go home after a gig is finished. If you've got a DJ, then a new crowd will turn up and they'll spend four times more, because that's their main event. But, that allows us to buy nice things for the bands – the PA is massively subsidised by having DJs on a Friday and Saturday."

NICE. IN THE CURRENT ECONOMIC CLIMATE, WHAT CHALLENGES DO YOU FACE?

"The venue is upstairs so it's not wheelchair-accessible. We do what we can carrying people upstairs, but planning-wise there's only so much you can do with an 170-year-old building. But the biggest difficulties are business rates and rent. Last year our rent doubled, and then business rates came along and it was nearly quadrupling. It's happening all around the country and venues aren't exactly notorious for raking in pots of cash, so it's the kind of thing that can put venues out of business."

FINALLY, LOOKING TO THE FUTURE, WHAT HAVE YOU GOT IN THE WORKS?

"We're fully-booked between now and next year, which is good for us. We always do a New Year's Eve party and a string of gigs between then and Christmas, which usually sell out and are great fun. Then, in January we have outside promoters put on shows of the hot bands coming up. So it's going to be busy!"



WORDS: JAMES MACKINNON

BOOKING NOW

AIRBOURNE
O2 Academy Bristol November 11, O2 Academy Glasgow 13, Manchester Academy 14, London Camden Roundhouse 15, Norwich UEA 18, O2 Academy Oxford 19, O2 Academy Sheffield 20, Nottingham Rock City 22.

ALIEN ANT FARM
O2 Academy Bristol February 6, 2018, London O2 Forum Kentish Town 7, O2 Ritz Manchester 8, Norwich Waterfront 10, O2 Academy Leeds 11, Birmingham O2 Institute 12, Dublin Academy 14, Belfast Limelight II 15, Glasgow Garage 16, O2 Academy Newcastle 17, Nottingham Rock City 18. Support: SOiL, Local H.

ALTER BRIDGE
London Royal Albert Hall October 2 – 3, Edinburgh Usher Hall 5, Dublin Olympia 7, Belfast Ulster Hall 8. Support: As Lions (5 – 8).

ANDREW W.K.
Portsmouth Wedgewood Rooms November 9, London O2 Forum Kentish Town 10, Cardiff Great Hall 11, Norwich Waterfront 12, O2 Ritz Manchester 13, Glasgow Garage 14, O2 Academy2 Birmingham 15.

AND SO I WATCH YOU FROM AFAR
London Camden KOKO November 23, Manchester Academy II 24, Glasgow Oran Mor 25, Bristol Thekla 26.

ARCANE ROOTS
London King's Cross Scala October 5, Wolverhampton Slade Rooms 6, Manchester Academy III 7, Glasgow King Tut's 8, Belfast Empire Music Hall 9, Dublin Whelan's 11, Liverpool Arts Club 13, Brighton Haunt 14, Bristol Fleece 15, Leeds Key Club October 17, Edinburgh Mash House 18, Nottingham Rock City Basement 19, Peterborough Met Lounge 20, Stoke Sugarmill 21, Guildford Boileroom 22.

ARCH ENEMY
O2 ABC Glasgow February 9, 2018, Nottingham Rock City 10, London Camden KOKO 11, O2 Ritz Manchester 13, O2 Academy Bristol 14. Support: Wintersun, Tribulation.

ARCHITECTS
London Alexandra Palace February 3, 2018. Support: While She Sleeps, Counterparts.

BRAND NEW
London O2 Academy Brixton November 18, O2 Academy Glasgow 19.

THE BRITISH SOUND PROJECT
Line-up: Mallory Knox, Twin Atlantic, Deaf Havana, Lonely The Brave, Pulled Apart By Horses, Fatherson and more! Manchester Victoria Warehouse September 29.

BURY TOMORROW
Dover Booking Hall October 19, Southend Chinnerys 20, Brighton Concorde2 21, Norwich Waterfront Studio 22, Peterborough Met Lounge 24, Doncaster Vintage Bar 25, York Fibbers 26, Middlesbrough Empire 27, Aberdeen Tunnels 28, Edinburgh Mash House 29, Carlisle Brickyard 31, Huddersfield Parish November 1, O2 Academy2 Liverpool 2, Stoke Sugarmill 3, Milton Keynes Craufurd Arms 4, Worcester Marrs Bar 5, O2 Academy2 Oxford 7, Bridgend Hobos 9, Exeter Phoenix 10, Plymouth Underground 11, Bournemouth Anvil 12 (two shows). Support: Loathe.

COUNTERPARTS
Brighton Patterns November 11, Cardiff Clwb Ifor Bach 12, Doncaster Vintage Bar 13, Nottingham Rescue Rooms 14, Glasgow G2 15, Manchester Rebellion 16, Newcastle Think Tank? 17, London Dome Tufnell Park 18, Southampton Joiners 19. Support: Polar, Napoleon.

CRADLE OF FILTH
Belfast Limelight October 30, Dublin Academy 31, Manchester O2 Academy2 November 2, Glasgow Garage 3, Birmingham O2 Institute 4, Leeds Church 5, Oxford O2 Academy 7, Southampton Engine Rooms 8, Northampton Waterfront 9, London Electric Ballroom 10, Bristol Bierkeller 11. Support: Savage Messiah.

CREEPER
O2 ABC Glasgow December 3, O2 Institute Birmingham 4, Bristol Trinity 5, London O2 Shepherd's Bush Empire 7, Manchester Albert Hall 9, O2 Guildhall Southampton 10. Support: Can't Swim, Microwave, Nervus.

DAMNATION FESTIVAL
Line-up: Paradise Lost, Bloodbath, Sodom, Dying Fetus, Warning, Agoraphobic Nosebleed, Nails, Nordic Giants, Myrkur, Pallbearer, Leprous, Psychedelic Witchcraft, Vallenfyre, Grave Pleasures, Wren, Beyond Creation, PG Lost, Mutation, Wiegedood, Disentomb, Leng Tch'e, Psycroptic. Leeds University Union November 4.

THE DAMNED
O2 Academy Newcastle January 26, 2018, Dundee Caird Hall 27, O2 Academy Glasgow 28, O2 Academy Leeds 30, Manchester Academy 31, O2 Academy Birmingham February 1, O2 Academy Leicester 3, Nottingham Rock City 4, Folkestone Leas Cliff Hall 6, Southend Cliffs Pavilion 7, Cardiff Great Hall 9, O2 Academy Bristol 10, O2 Academy Bournemouth 11, O2 Guildhall Southampton 13, Bexhill De La Warr Pavilion 14, London O2 Forum Kentish Town 17.

THE DARKNESS
O2 Guildhall Southampton November 23, Manchester Academy 24, Blackburn King George's Hall 25, O2 Academy Leeds 27, O2 Academy Newcastle 28, O2 Academy Glasgow 29, Stoke Victoria Hall December 1, Nottingham Rock City 2, Norwich UEA 3, Guildford G Live 5, Margate Winter Gardens 6, Southend Cliffs Pavilion 7, O2 Academy Birmingham 9, London Eventim Apollo Hammersmith 10, Brighton Dome 11, Cardiff St David's Hall 13, Bristol Colston Hall 14.

DEAF HAVANA
Brighton Concorde 2 November 9, Southampton Engine Rooms 10, Cambridge Junction 12, Bath Komedia 13, Coventry Kasbah 14, Leeds Beckett University 15, Nottingham Rock City 17, O2 Academy Liverpool 18, Aberdeen Garage 20, Edinburgh Queen's Hall 21, Newcastle Northumbria University 22, Cardiff Y Plas 24, Exeter Lemon Grove 25. Support: Black Foxxes, Decade.

DON BROCO
London Alexandra Palace November 11. Support: State Champs, Counterfeit.

DRAGONFORCE
Glasgow Garage October 4, Newcastle Riverside 5, York Fibbers 6, Sheffield Corporation 7, Manchester Sound Control 8, O2 Academy2 Birmingham 11, Cardiff Globe 12, London Camden Electric Ballroom 13, Portsmouth Wedgewood Rooms 14, Tunbridge Wells Forum 15.

EMP PERSISTENCE TOUR
Line-up: Hatebreed, Madball, Terror, Power Trip, Broken Teeth, Insanity Alert. London O2 Forum Kentish Town January 28, 2018.

EMPLOYED TO SERVE
Brighton Hope & Ruin November 3, Oxford Wheatsheaf 4, Leeds Temple Of Boom 5, Newcastle Underground 6, Manchester Rebellion 7, Birmingham Flapper 8, Nottingham Bodega 9, Edinburgh Opium 10, London Dome 11.

ENTER SHIKARI
Liverpool Echo Arena November 16, Cardiff Motorpoint Arena 17, Nottingham Motorpoint Arena 18, Newcastle Metro Radio Arena 19, Manchester Victoria Warehouse 21, Brighton Centre 22, Birmingham Barclaycard Arena 24, London Alexandra Palace 25. Support: Lower Than Atlantis, Astroid Boys.

EVERY TIME I DIE
Newcastle Riverside November 11, Aberdeen Tunnels 12, Glasgow Garage 13, Dublin Opium 14, Nottingham Rescue Rooms 15, London Camden KOKO 24, Brighton Concorde 2 25, Bristol Bierkeller 26, O2 Institute2 Birmingham 27, Manchester Academy2 28. Support: Comeback Kid (except 11 – 15), Knocked Loose, Higher Power.

FIREBALL FUELLING THE FIRE TOUR 2017
Line-up: Reel Big Fish, Anti-Flag, Mad Caddies, Sweet Little Machine. O2 Ritz Manchester October 11, O2 Academy Bristol 12, O2 Academy Leicester 13, O2 Academy Leeds 15, London O2 Forum Kentish Town 16 – 17, O2 Academy Newcastle 18, O2 Academy Glasgow 19, O2 Academy Liverpool 20, O2 Academy Sheffield 21.

FIVE FINGER DEATH PUNCH
Birmingham Barclaycard Arena December 17, Glasgow SSE Hydro Arena 18, Leeds First Direct Arena 20, London SSE Arena, Wembley 21. Support: In Flames, Of Mice & Men.

FOZZY
O2 Academy2 Birmingham October 27, Dublin Tivoli 28, Belfast Limelight II 29, Chester Live Rooms 31, Manchester Waterfront November 1, London O2 Academy Islington 2, Sheffield Corporation 3, Glasgow Garage 4, Newcastle Riverside 5.

JUST ANNOUNCED

PHOTO: CHRIS CASEY

FALL OUT BOY
London Brixton Electric January 11, 2018.

ALL TIME LOW
Glasgow SECC March 12, 2018, Cardiff Motorpoint Arena 14, Birmingham Genting Arena 15, Manchester Arena 16, London Alexandra Palace 17. Support: Pierce The Veil.

AT THE DRIVE IN
London O2 Academy Brixton March 9, 2018, O2 Academy Newcastle 10, O2 Academy Birmingham 12, O2 Apollo Manchester 13, O2 Academy Glasgow 15. Support: Death From Above, Le Butcherettes.

EMPLOYED TO SERVE
Date added: Basingstoke Sanctuary October 27.

EVANESCENCE
London Royal Festival Hall March 30 – 31, 2018, O2 Apollo Manchester 2, Nottingham Arena 3, Glasgow Armadillo 5, Sheffield City Hall 6.

FEEDER
O2 Academy Bristol March 7, 2018, Norwich Nick Rayns LCR UEA 8, Manchester Academy 10, Glasgow Barrowland 11, O2 Academy Leeds 13, O2 Academy Birmingham 14, Nottingham Rock City 16, London O2 Academy Brixton 17.

THE ONE HUNDRED
Support added: Bad Sign, Tigress.

PROPHETS OF RAGE
London O2 Forum Kentish Town November 13.

RAGING SPEEDHORN
Huddersfield Parish November 24, Bournemouth Anvil 25, Leicester Firebug 26. Support: Puppy.

ROYAL THUNDER
Manchester Deaf Institute November 23, London Boston Music Room 24, Glasgow Audio 25, Birmingham Mama Roux's 27, Southampton Joiners 28.

FRANK CARTER & THE RATTLESNAKES
O2 Academy Bristol December 1, O2 Institute Birmingham 2, O2 Ritz Manchester 3, O2 ABC Glasgow 5, Nottingham Rock City 6, Norwich UEA 7, London O2 Academy Brixton 8. Support: Basement.

FRANK IERO AND THE PATIENCE
Manchester Academy III September 24, Brighton Concorde2 25, Bristol Fleece 26, London Dome Tufnell Park 27, Cardiff Globe October 8, Norwich Waterfront 9, Edinburgh La Belle Angele 11, Aberdeen Garage 12, Glasgow Garage 13, Sheffield Plug 15, Nottingham Rescue Rooms 16, Colchester Arts Centre 17, Portsmouth Wedgewood Rooms 18, Wolverhampton 19, Aldershot West End Centre 20, London Omera 21. Support: Dave Hause, The Homeless Gospel Choir, Paceshifters.

GOOD CHARLOTTE
O2 Guildhall Southampton November 27, Nottingham Rock City 28, Glasgow Barrowlands 30, O2 Academy Birmingham December 1, Manchester Academy 2, London O2 Academy Brixton 3. Support: Against The Current, Milk Teeth, nothing, nowhere..

HIM
Glasgow Barrowlands December 14, Nottingham Rock City 15, Manchester Academy 16, London Camden Roundhouse 17 – 19.

IN HEARTS WAKE
Norwich Waterfront Studio October 3, Birmingham Asylum 4, Cardiff Clwb Ifor Bach 5, London Underworld Camden 6, Southampton Joiners 7, Leeds Key Club 8, Newcastle Think Tank? 10, Glasgow Attic 11, Manchester Sound Control 12, Nottingham Rescue Rooms 13. Support: Gideon, Silent Screams.

KERRANG! TOUR 2017
Line-up: The Amity Affliction, Boston Manor, Vukovi, Casey. O2 Institute Birmingham December 5, Leeds Beckett University 6, O2 ABC Glasgow 7, O2 Ritz Manchester 8, Newcastle Uni 9, O2 Academy Dublin 11, Cardiff University Y Plas 12, London O2 Forum Kentish Town 13.

KVELERTAK
Brighton Haunt October 23, Newcastle Think Tank? 25, Sheffield Corporation 27, Nottingham Rescue Rooms 29. Support: Puppy.

LACUNA COIL
London O2 Shepherd's Bush Empire January 19, 2018.

LENMANIA
Line-up: Jamie Lenman, Employed To Serve, Palm Reader, Fizzy Blood, Bad Sign, In Dynamics, St Pierre Snake Invasion, Broker, Hannah Lou Clark. London Dome & Boston Music Rooms November 11.

MANCHESTER ORCHESTRA
Manchester O2 Academy2 October 21, Glasgow Garage 22, Leeds Church 23, Birmingham O2 Institute2 24, London O2 Shepherd's Bush Empire 26, Brighton Concorde 2 27, Bristol SWX 28. Support: Slothrust.

MARILYN MANSON
O2 Apollo Manchester December 4, O2 Academy Glasgow 5, Wolverhampton Civic Hall 6, Newport Centre 8, London SSE Arena, Wembley 9.

MARMOZETS
Hull Welly Club October 17, Middlesbrough Empire 18, Glasgow Saint Luke's 19, Leeds Brudenell Social Club 21, Manchester Academy3 22, O2 Academy2 Birmingham 23, London Garage 25, Norwich Arts Centre 27, Bristol Fleece 28, Bournemouth Old Fire Station 29, Portsmouth Wedgewood Rooms 30.

MASTODON
Cardiff Great Hall December 2, Wolverhampton Civic Hall 4, Nottingham Rock City 5, Newcastle Northumbria Uni 6, Glasgow Barrowlands 7, Manchester Academy 9, London O2 Academy Brixton 10. Support: Red Fang, Russian Circles.

MAYDAY PARADE
O2 Institute Birmingham September 23, O2 Academy Oxford 25, Cambridge Junction 26, Brighton Concorde 2 27, Southampton Engine Rooms 28, O2 Academy Bristol 29, London O2 Forum Kentish Town 30. Support: With Confidence, All Get Out.

THE MENZINGERS
Dublin Whelans January 28, 2018, Belfast Limelight 29, Bristol SWX 31, Glasgow SWG3 February 1, O2 Ritz Manchester 2, London O2 Shepherd's Bush Empire 3. Support: PUP, Cayetana.

METALLICA
London O2 Arena October 22 and 24, Glasgow SSE Hydro 26, Manchester Arena 28, Birmingham Genting Arena 30. Support: Kvelertak.

MOTIONLESS IN WHITE
Southampton Engine Rooms January 18, 2018, O2 Academy Bristol 19, Leeds Stylus 20, Glasgow Garage 22, Newcastle Riverside 23, London KOKO Camden 25, O2 Institute Birmingham 26, O2 Ritz Manchester 27, Norwich Waterfront 28.

NAILS
Glasgow Cathouse November 3, London Underworld Camden 5.

NECK DEEP
O2 Academy Newcastle October 7, O2 Academy Glasgow 8, Nottingham Rock City 9, Norwich UEA 11, Cardiff Great Hall 12, London O2 Academy Brixton 13, O2 Apollo Manchester 14. Support: As It Is, Real Friends, Woes.

NEW FOUND GLORY
O2 ABC Glasgow September 27, O2 Academy Newcastle 28, Manchester Academy 29, O2 Academy Birmingham 30, O2 Academy Leeds October 2, Nottingham Rock City 3, O2 Academy Bristol 5, London O2 Forum Kentish Town 6, London Camden Electric Ballroom 7, London Camden Underworld 8. Support: ROAM.

NORTHLANE
London Electric Ballroom Camden November 25, Manchester Academy II 26, Glasgow Garage 27, O2 Academy2 Birmingham 28, Leeds Stylus 29, Bristol Marble Factory 30, Nottingham Rescue Rooms December 1. Support: Erra, Invent Animate, Ocean Grove.

NOTHING BUT THIEVES
O2 Academy Newcastle November 5, O2 Academy Glasgow 7, Manchester Albert Hall 8, Nottingham Rock City 10, O2 Academy Liverpool 11, O2 Academy Bristol 13, Norwich UEA 14, O2 Guildhall Southampton 15, London Camden Roundhouse 17. Support: Darlia, July Talk.

NOTHING MORE
London Dingwalls December 6, O2 Institute3 Birmingham 8, Glasgow Cathouse 9, Manchester Sound Control 10.

THE ONE HUNDRED
London Tufnell Park Dome October 13.

ONE OK ROCK
O2 ABC Glasgow December 11, Manchester Academy II 12, London O2 Shepherd's Bush Empire 13.

OPETH
O2 Ritz Manchester November 15, Glasgow Barrowlands 16, Belfast Limelight 17, Dublin Academy 18, Nottingham Rock City 19, O2 Academy Bristol 21, O2 Institute Birmingham 22. Support: Enslaved.

PAPA ROACH
O2 Academy Birmingham October 5, Nottingham Rock City 6, O2 Academy Glasgow 7, London O2 Academy Brixton 10, O2 Apollo Manchester 11.

PARAMORE
Cardiff Motorpoint Arena January 11, 2018, London O2 Arena 12, Birmingham Genting Arena 14, Manchester Arena 19, Glasgow SSE Hydro 20.

PLACEBO
Edinburgh Usher Hall October 7, Dundee Caird Hall 8, Doncaster Dome 10, Blackpool Empress Ballroom 11, Reading Rivermead 13, Cardiff Motorpoint Arena 14, Portsmouth Guildhall 16, Swindon Oasis 17, Plymouth Pavilions 20, Wolverhampton Civic Hall 21, London O2 Academy Brixton 23.

PVRIS
O2 Academy Bristol November 22, O2 Academy Birmingham 23, O2 Academy Glasgow 27, O2 Apollo Manchester 28, London O2 Academy Brixton 30.

QUEENS OF THE STONE AGE
London SSE Arena, Wembley November 18, Manchester Arena 19, London O2 Arena 21, Edinburgh Usher Hall 23, Dublin 3Arena 24.

QUICKSAND
Nottingham Rescue Rooms November 24, Manchester Sound Control 25, London O2 Academy Islington 26.

RAGE / FIREWIND
London Camden Underworld January 21, 2018, Sheffield Corporation 22.

RISE AGAINST
O2 Academy Birmingham November 1, O2 Apollo Manchester 2, O2 Academy Leeds 4, London O2 Academy Brixton 5, O2 Academy Newcastle 8. Support: Sleeping With Sirens.

ROLO TOMASSI
London Borderline November 4. Support: Conjurer.

ROYAL BLOOD
Cardiff Motorpoint Arena November 13, Reading Rivermead 14, Manchester Arena 16, Leeds First Direct Arena 17, Birmingham Barclaycard Arena 18, London Alexandra Palace 20 – 22, Glasgow SSE Hydro 24, Nottingham Motorpoint Arena 25, Dublin 3Arena 26, Bournemouth BIC 28, Brighton Centre 29. Support: At The Drive In, Black Honey.

ROYAL REPUBLIC
London Camden KOKO December 1.

SIKTH
Manchester Academy III December 2, Glasgow Garage 3, O2 Institute2 Birmingham 4, Bristol SWX 6, Brighton Concorde II 7, London Camden KOKO 8.

STICK TO YOUR GUNS
Nottingham Rescue Rooms November 27, Glasgow Garage 28, Manchester Club Academy 29, London O2 Academy Islington 30, O2 Institute2 Birmingham December 1. Support: Being As An Ocean, Silent Planet.

STONE SOUR
Birmingham Barclaycard Arena November 29, Leeds First Direct Arena 30, Brighton Centre December 1, London O2 Academy Brixton 4, Cardiff Motorpoint Arena 5, London O2 Academy Brixton 6, Glasgow SSE Hydro 8. Support: The Pretty Reckless.

STRAY FROM THE PATH
London Camden Underworld October 5, Leeds Key Club 6, Glasgow G2 7, Manchester Rebellion 8, Cardiff Globe 9, Birmingham Mama Roux's 10.

SWMRS
Southampton Joiners September 29, Leeds Key Club 30, Glasgow Stereo October 1, Nottingham Bodega 2, Manchester Academy III 4, Birmingham Mama Roux's 5, London O2 Academy Islington 6, Liverpool Buyers Club 8, Dublin Fibbers Magee 9.

THY ART IS MURDER
Cardiff Uni October 3, Leeds Key Club 4, Glasgow Garage 5, Manchester Club Academy 6, O2 Academy2 Birmingham 7, London Electric Ballroom Camden 8, Nottingham Rescue Rooms 9. Support: After The Burial.

WATERPARKS
O2 Academy2 Newcastle September 23, Glasgow King Tut's 24, Leeds Key Club 26, Manchester Academy 3 27, London Camden Underworld 28, O2 Academy2 Birmingham 29, Brighton Haunt 30. Support: Chapel, The Bottom Line.

WEEZER
O2 Academy Leeds October 23, O2 Academy Glasgow 24, O2 Apollo Manchester 25, O2 Academy Birmingham 27, London SSE Arena, Wembley 28. Support: Ash.

WHILE SHE SLEEPS
O2 Academy Sheffield December 8.

WOLF ALICE
O2 Academy Bristol November 8, O2 Apollo Manchester 9, Glasgow Barrowlands 11 – 12, O2 Academy Newcastle 13, Nottingham Rock City 15, O2 Academy Birmingham 16, Norwich UEA 17, O2 Academy Leeds 18, Brighton Dome 20, O2 Guildhall Southampton 21, London Alexandra Palace 24, Belfast Ulster Hall 27, Dublin Olympia 28.

WSTR
O2 Academy2 Liverpool October 31.

THE XCERTS
Brighton Haunt September 29, Nottingham Bodega 30, Leeds Brudenell Social Club October 1, Glasgow Saint Luke's 3, Aberdeen Tunnels 4, Newcastle Think Tank? 5, Bristol Exchange 8, Birmingham Flapper 9, London Scala 10.

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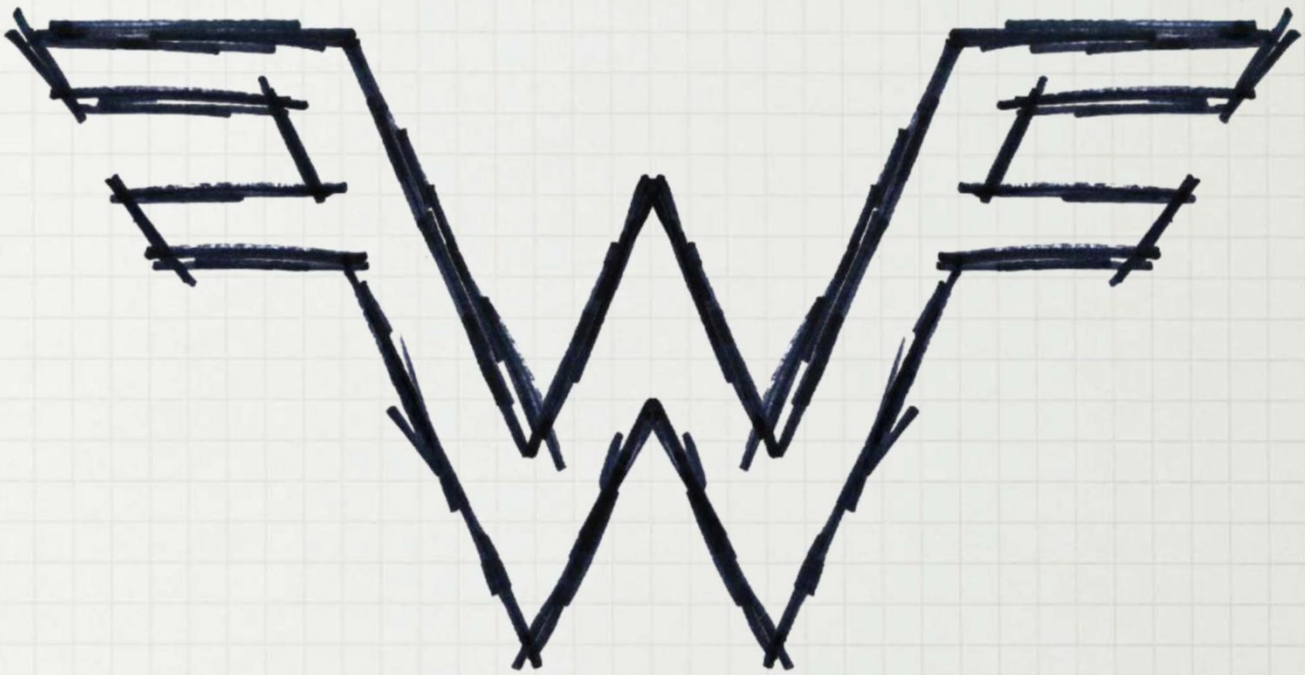
ON SALE SEPTEMBER 27



EDITORIAL

WHAT'S THE BEST THING ON TELEVISION RIGHT NOW?

ACTING EDITOR: Sam Coare (*People Just Do Nothing. Stay Kurupt*)
ART EDITOR: Steve Beech (*My son smashed my TV so I can't see*)
ASSOCIATE EDITOR (REVIEWS): Nick Ruskell (*Gardeners World. I'd say The Simpsons, but I'm never in when it's on. Sad*)
DEPUTY ART EDITOR: Matt Dykzeul (*Twin Peaks. 'HELLO-OOOO-OOOO!'*)
PRODUCTION EDITOR: Emily Carter (*Twin Peaks. I also wanted to add a Dougie Jones/Dale Cooper 'HELLO-OOOO-OOOO' to that, but Matt got there first*)
LISTINGS EDITOR: James Hingle (*The Great British Bake Off. Those who doubted Noel Fielding and Sandi Toksvig must feel silly*)

CONTRIBUTING EDITORS: Katie Parsons (*Schitt's Creek*), Jennyfer J. Walker (*Just started Tin Star and it's great. British policeman takes a job as a Canadian sheriff. Creepyness and murder ensues*)
DIGITAL EDITOR: Bob Foster (*Ozark is brilliant, but nothing has ever or will ever hold a candle to the bio. channel's Celebrity Ghost Stories*)

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SPECIAL THANKS TO: Stu Garneys (*Currently smashing through Borderline on Netflix and chill*), James Hickie (*Transparent. And you thought your family was complicated. New series soon – hurry up!*).

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All views and opinions expressed by our interviewees are those of the artist or band and not necessarily Kerrang!'s.

THE ULTIMATE
ROCKSTAR TEST

NICK HOLMES
PARADISE LOST

THE DOOMY GOTH METALLERS WERE ONCE DUBBED 'THE EUROPEAN METALLICA'. THEIR FRONTMAN MUST HAVE A FEW SICK YARNS TO TELL, THEN…

"I WASN'T ALLOWED TO BE SICK ON OZZY'S CARPET…"
NICK HOLMES

ON ROCK'N'ROLL…

WHAT'S THE GROSSEST PLACE YOU'VE EVER PLAYED?
"Ironically, one of the worst places is one of the best we ever played at. It was [legendary goth hangout] Planet X in Liverpool. There was a really good scene there and all the underground bands like Extreme Noise Terror and Anathema started off playing there. It was falling apart and the toilets were a fucking disgrace! You'd go in and find a guy from a band sat in piss with a needle hanging out of his arm."

HAVE YOU EVER PUKED ONSTAGE?
"When we were touring with Ozzy Osbourne I got food poisoning and couldn't stop being sick. Ozzy goes onstage barefoot and he's got this really nice rug and I kept puking on the rug! They brought me a bucket because I wasn't allowed to be sick on his carpet. Ozzy didn't mention it, but a couple of years later someone asked him about me and he said, 'Oh, I remember him. He was the one that was puking all the time!'"

WHAT'S THE MOST DAMAGE YOU'VE BEEN PERSONALLY RESPONSIBLE FOR?
"I kicked this table through a massive window at a venue in Portland, Oregon. I couldn't get this mic stand out from between two speakers, so I went, 'Fucking piece of shit!' and kicked this table into what I thought was a wall with a curtain covering it. It went straight through the glass! It was $180 in 1993, but I was a kid without a credit card so I had to give up all my per diems that tour to pay for it. So I had no money or food for seven weeks!"
What a PANE in the arse. Eh? Sorry…

FAILURES AND F'UPS…

WHAT'S THE BIGGEST CROWD YOU'VE EVER SCREWED UP IN FRONT OF?
"We played this show in Peru with a stand-in drummer, and as we were playing the stage started to move apart. So there were probably 130,000 people watching his legs spreading further apart as he tried to keep playing his kit, and I was falling off the monitors! He had this banana-coloured drum kit, so we should have known it was going to go wrong."

HAVE YOU EVER FAILED TO BE ONSTAGE WHEN YOU WERE SUPPOSED TO?
"I went out with an old friend once in 1990 when we played the Marquee Club in London and had about 10 pints of Guinness, because I completely forgot about the gig. When I realised I had to be onstage I ran over and puked up everything. I still managed to get onstage on time, though."
We bet that microphone smelt great afterwards…

LIFESTYLES OF THE RICH AND FAMOUS…

WHAT'S THE BIGGEST BAR TAB YOU'VE RUN UP?
"When we were making [1999 album] Host it came to hundreds of hundreds of pounds. We would always drink Long Island Iced Teas, and if you're drinking them in a five-star hotel in Helsinki it's going to be expensive! If you made sure someone from the label was there they would okay it."

HAVE YOU EVER FLOWN IN A PRIVATE JET?
"I remember one plane we took over to Rock Summit Festival in 1994 that didn't look the best. There were people standing in the aisle because it was oversold. The escape rope was like nylon washing line and it was only six-feet long, so if it did crash you had to land on your feet and run!"
It's hardly Ed Force One, is it?

ON THE HYPOTHETICAL…

YOUR LATEST ALBUM IS CALLED MEDUSA. WHO WOULD YOU RATHER FACE IN A STARING CONTEST: A GORGON OR TRUMP?
"Donald Trump, obviously, because I would live! I think it would be quite funny, actually. I'd say, 'I liked you when you were in The Apprentice. You were much better than Alan Sugar!'"

YOU WALK INTO A ROOM AND ARE CONFRONTED BY YOUR DOPPELGÄNGER. HOW DO YOU REACT?
"I'd say, 'Hello Mr. Corbyn! Excellent campaign!' I get that comparison a lot lately. Honestly, I'd say, 'Fucking hell! Can I get a photo to put on my Instagram?'"

Can we have one too while you're at it?

SPIRITUAL HEADMELTER…

IF PARADISE IS LOST, WHERE IS HELL?
"Bradford city centre in the rain at 3am. That's because there's nothing there. Actually, don't put that because the council will get on to me!"
Yep, Bradford Council are not happy…

THE VERDICT
HE'S REWRITTEN THE DOOM RULEBOOK, PUKED WITH THE GREATS AND LOOKS LIKE JEZZA. YUP, ROCKSTAR RIGHT HERE!

SCORE 89%

THE LEADERBOARD

1	AL JOURGENSEN MINISTRY	100%
2	ALICE COOPER	99%
3	BEN BRUCE ASKING ALEXANDRIA	98%
4	ICE-T BODY COUNT	96%
5	AWSTEN KNIGHT WATERPARKS	96%
6	ZACKY VENGEANCE AVENGED SEVENFOLD	95%
7	AHREN STRINGER THE AMITY AFFLICTION	95%
8	RENA LOVELIS HEY VIOLET	94%
9	SYNYSTER GATES AVENGED SEVENFOLD	94%
10	GREG GRAFFIN BAD RELIGION	94%
11	REBA MEYERS CODE ORANGE	93%
12	BEN BARLOW NECK DEEP	68%
13	CHRIS ROBERTSON BLACK STONE CHERRY	52%
14	JOHNNY CHRIST AVENGED SEVENFOLD	31%

WORDS: PAUL TRAVERS PHOTO: DANNY PAYNE

MESSAGE INTERCEPTED FROM [redacted]
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MESSAGE ENDS

does this mean
anything to you?

Ambush Reality PIAS play it again sam